



DRAMATIC MIRROR

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NYM CRINKLE'S FEUILLETON

MUMMIFIED ACTORS. EDWIN BOOTH'S CONSERVATISM. HIS MERIDIAN OF ENDEAVOR. PLAYING HAMLET WITH A BALD HEAD. IS MODJESKA GOING BACKWARD? A NEW CONCEPTION OF RICHARD.

Stagnation in the actual world is death. Stagnation in the mimic world is damnation.

Even the Shakespearean drama must grow acute from new tissues—in a word, move and exist according to the laws of life.

There is, unquestionably, a certain interest in a mummy. But that interest springs not from the present deadness of the dried cadaver, but from the past liveness. It isn't what it is, but what it has been, that enchains our attention, and for a few moments excites our imagination.

It is proposed in this article to consider mummified actors. Those who are enduring by reason of packed spice and frankincense, that keep them in an unchangeable and anti-septic condition, despite the mutations and the decay of time.

Shakespeare has been thundered at one theatre and thrummed at another for some days. At one we can hear the English as she ought to be spoke from the lips of the best articulator on our stage. At the other we can hear the Saxton poet borrowing force and frenzy from the tongue of Petrarch. But at neither theatre has the grace or the grandeur amounted to what in managerial phrase is called a production.

Mr. Booth's Shylock is a steady, conservative, respectable, clear-cut reminiscence. Signor Salvini's Othello is a deep reverberation of last season's thunder.

We go to these performances on account of the stored-up reputation of the two actors who appear in them, not with the slightest hope of seeing either of them push the work on with new ideas, new discoveries or constantly discerning and never resting scholarship and insight.

Mr. Edwin Booth's performances have been as reliable, as uneventful, and as proper this season as the regular service in an Episcopal church. He has read the prayers exactly the same way; he has chanted the text with the same admirable intonation; he wore his surplice with the same undeviating folds and the same scrupulous grace; the congregation has assembled regularly and conformed to the rites with the same respectability and decorum, and the same conservative respect for the past.

It would be an inevitable conclusion that Shakespeare's plays settle with generous use into a genial jog trot; if it were not that now and then young enthusiasm breaks into the arena with the whip of endeavor and starts a stampede.

It appears to be the law of actors as it is the law of prize-fighters and wholesale grocers that success eats off the aggressive edge of desire. Having stored up triumphs they stop fighting, and sarding their sugar, get beaten without knowing it because they are too comfortable to care.

Mr. Edwin Booth himself jumped into this arena once and stirred the dead bones. We all remember the eagerness, the determination, the earnestness, the enthusiasm of his Hamlet, at a time when the temple smelt only of mummies. How he fought for the spices that have since preserved him! I don't say he took them fresh from the garden of the Herperides; he looked into a few tombs himself, gathered a handful of myrrh from Kean and Kemble, and caught a phrase "tinct with cinnamon" from Macready—snatched, indeed, some aromatic business from his own family vault, as if desirous of showing to the world that the good qualities of a great actor are oft, but not always, interred with his bones, so long as heredity can get the key of the cemetery.

I suppose the ardor of endeavor reached its meridian with Mr. Edwin Booth at his own theatre in Twenty-third Street. Certainly he has never played Romeo—if he has played it at all—with the fire and passion of that night at the opening; nor has he played Hamlet, Iago or Richard as he then played them; that is, with an earnest desire to move them on to

new plans of interpretation and new peaks of promise.

If some Booth apologist should remark here that it is an unreasonable thing to suppose that young ambition should keep on playing Romeo till Romeo is bald, I may be permitted to suggest that the records of that same Twenty-third Street temple—by all odds the most beautiful and the most worthy dramatic temple we ever had here—will show that Rossi thought it worth while to play Romeo there when he had long passed Mr. Booth's age, and, as if to meet some such objection as this, played it with a bald head just to demonstrate that art itself does not grow old.

See here; if you want to know if Otis Skinner or Dion Boucicault is the younger man, put a pen in Dion's hand! His perennial youth is running out of his finger ends yet.

Ossification of talent, or at least of ambition, appears to set in with actors about the same time as parsimony. Nature meant actors to be spendthrifts, not niggards. Whatever it gave them it meant them to distribute freely and unceasingly and ungrudgingly. And it will amaze you to think back to the poor actors and see how great they were, and then count up the rich ones and remember how respectable they became.

If you send one of these missionaries of mimicry to the Sandwich Islands of the drama to-day he will not try to save souls with laughter, but to make money with a mask.

I despair of making some of the unwise virgins of the stage, who have not kept their lamps burning, understand that nothing stands still but death, and that the moment they cease to go on they begin to fall back.

They have a habit of attributing their later failure to the fickleness of the public. There would be no room for this complaint if they kept ahead of the public.

I heard an actress, the other day, say that there was no chance for popularity now with a woman-player who was mature.

There was only one answer to this, and I made it.

"Go and see Kendal," I said. She has kept her small alabaster lamp burning.

I have seen actresses—Mrs. John Wood was one—who reminded me of a penny; the more she was handled the brighter she got.

But some of the later crop are like a strawberry ice, made to disappear after the first handling, to an accompaniment of spoons.

Why should ability outshow its endeavor?

There ought to be a cast-iron provision made to snatch actors at their meridian, drag them off from their triumphs and chain and muzzle them at the moment of their flushed success. Then we could say to them: "Stay there, stay ever thus. We are not going to permit you to drag yourself round for exhibition after all incentive is gone."

I never tried to think of that noble relic of departed worth, Mme. Janauschek—whose Brunhilde made myth a reality and whose heroic talents paled even Ristori's—but along came Janauschek and dispelled all the charm with Bleak House in Broken English.

I used to try and picture Forrest as the Gladiator and tried to realize him in his prime when he said "Kneel thou, base slave, for I come here to fight!" and the London pit rose at him, and then Forrest came along with paralysis and petulance, supplied by a company of sticks.

Mme. Modjeska as Julie de Mortemar and Portia, for some reason, is disappointing to me. If Mme. Modjeska has done better work then she is going backward. The moment an actress falls below her own record, she ought to stop. She's lost something. It may be only the energy of youth, but that is a fatal loss to an artist who, of all persons ought always to possess it.

But it is difficult to make a woman believe that she begins to get old in her heart and not in her complexion. That truth is enjoyed only by men.

I was much struck while looking at Booth's performance of Shylock with the cruelty of the play. He does not make the Jew vicious and vindictive enough to warrant the merciless penalties that are inflicted on him. I think a modern audience sympathize a little with him. At all events a modern audience does not at all appreciate the anti-Jew feeling

which obtained in Shakespeare's time, when the Jew had just got through burning Jews. There is in the play an unmistakable imputation that being a Jew, nothing can be bad enough for Shylock. I suppose that in Shakespeare's time that was "contemporaneous human sentiment," if you will permit me to use so vile a phrase.

At all events, Mr. Booth's performance of Shylock was not at all worthy of his record. I have seen him play it much better; that is, with a better sustained intensity and with a more earnest desire to enchain his audience with it. For an actor who depends entirely upon histrionism and not at all, as does Mr. Irving, on pictorialism, it is hazardous to lapse into a perfunctory uniformity and apathetic respectability. Mr. Irving can always make up in color and glare what he lacks in emotion. Mr. Booth never attempts to. It appears to me that he dresses Shylock now more like a Chatham Street necktie-peddler than a merchant of the Rialto.

This brings me to the latest incursion of young blood into Shakespeare, which is, of course, the blood of Mansfield. There is not the slightest doubt now that he is doing Richard III. newly; that is, with a little more originality of conception and elaborateness of treatment than it has received in our time. He has leaned a little to the historic rather than the traditional side of the exposition, and he has undertaken to revive Richard as he was, as well as create him as he ought to be. This is shown in the growth of years visible in the character as we pass from the first to the last acts. It is also shown in the abandonment of the traditional stage hideousness. Mr. Mansfield, in the delineation of subtle and weird phases of human character, has very few equals, and he makes the terror and conscience-stricken remorse of Richard ghastly and appalling. So, too, in the scenes of physical intensity as in the final fight, he throws into them all the fervor and all the strength of an enthusiast and an athlete.

The consequence is his Richard has a new flash and a new stir. It charms and almost frightens by turns. This lifts it to an event, aside from any critical consideration, and I must say that nothing since Wilkes Booth's terrible onslaught in the part has so moved an audience as his combat.

To all this must be added the other acknowledgment that he has put the play on with a wealth of embellishment and a fidelity of taste that makes all our recent Shakespearean revivals seem very tame indeed.

To any angel who will stir the waters of our stagnant classic drama, I say welcome; though perhaps Dick will not thank me for calling him an angel.

NYM CRINKLE.

"NOT ENOUGH FUNDS."

Mrs. D. P. Bowers, as sprightly and charming as ever, was interviewed yesterday afternoon by a DRAMATIC MIRROR representative concerning her strained relations with Daniel Bandmann.

"Mr. Bandmann," said Mrs. Bowers, "has been saying some very spiteful things about me in certain San Francisco papers. He has been prompted to these unmanly statements because I declined to sign a contract with him for a Shakespearean festival in Helena, Montana, and other Western towns. According to the contract he had prepared, I was to have forty per cent. of the profits and no financial responsibility. I was warned on all sides not to close with him without substantial proof that he was acting in good faith. Accordingly, I telegraphed him that I must receive a guarantee of \$5,000 and \$500 cash. This was about a month ago, but I received no answer. I then telegraphed a week ago last Saturday that unless I received a satisfactory reply by the following Monday, I should make other arrangements. The breaking off of all negotiations appears to have desperately enraged him. He had been successfully trading on my name to get high percentages from managers, and it was also very serviceable to him in raising subscriptions from wealthy citizens."

"Did Mr. Bandmann advance you any money at all?"

"Not one cent. He sent me this cheque, dated Sept. 30, for \$300 drawn on Laidlaw and Company of No. 14 Wall Street. It was returned with the significant remark on the

back, 'Not enough funds.' He merely sent the cheque to induce me to leave New York. His remarks about my being poor and that he assisted me are on a par with the worthlessness of his cheque. I am not as well off as I have been, but I have enough thank Heaven, to make me comfortable. His announcement that he has engaged 'a bevy of five beautiful young ladies' to make up for the loss of a 'member of the old guard' is very amusing. No one is fonder of pretty young women than I am, but I fail to see how they can be of striking benefit to a Shakespearean festival."

"Shall you act with any other company this season?"

"Yes, indeed. After waiting in vain for an answer to my telegrams to Mr. Bandmann I accepted an offer from Mr. Palmer to play Emilia on nights when Salvini plays Othello. There is also some probability of my playing Elizabeth and Lady Audley's Secret on the off nights. I think, on the whole, I have had a lucky escape from any further association with such a contemptible ruffian as Bandmann. I am to appear for the first time with the Salvini company in Boston next Monday night."

HARD LINES.

Senator Frank Bell, well known throughout the country as a stump speaker, told a DRAMATIC MIRROR reporter that he had been unjustly discharged from A Royal Hand company, in Philadelphia last week, by Gus A. Bernard on the ground that a great deal more could be made of the part of Professor Felix O'Shaw by playing it as an Irish dialect.

The letter which named the time of Mr. Bell's severance from the combination, Oct. 26, was dated Reading, Oct. 13, but he did not receive it till several days later.

He claims to have filled his contract to the letter, and even played the part twice in Irish dialect at Bernard's suggestion, but it did not take as well as in his familiar grandiloquent style. Consequently, he has commenced suit against Bernard and May St. Felix for the recovery of \$1,080, the amount due him on the balance of the thirty weeks of his engagement.

TALES OF WOE.

A. R. Underwood tells a remarkable story concerning the adventures of the Bennett-Moulton company while on the road. He says that Arthur G. Miller, of Galesburg, Ill., who had purchased the right to George A. Baker's Opera company, started on a tour nine weeks ago and from the first became involved in pecuniary difficulties. Mr. Underwood alleges that salaries were left unpaid, bad management led to poor business and wretched performances, and in Peoria on Oct. 14, the personal baggage was left behind as security for the hotel bill, which Mr. Miller "forgot" to pay. He further adds that there was weeping and gnashing of teeth in the camp of the players, and the harmony of their social relations was continually disturbed by repeated discussions and quarrels; while, as the proverbial "last straw," the treasurer was arrested in Bloomington for alleged embezzlement, after which disaster the manager "quietly left the company to its fate, not daring to face the music."

Grant Wyrick, writing from Chicago, acquaints us with a few facts that attended the opening of the Norcross Opera company in Logansport, Ind. Mr. Wyrick says: "Leaving his own hotel bill unpaid in Chicago, Mr. Norcross managed to borrow enough money to pay fares to Logansport, where all the baggage of his people was held for board. A compromise was made, the hotel man on the one hand to take the receipts of the box-office until his bill was settled, the company, on the other, to retain enough to pay fares to other towns. The entire orchestra was left behind, Director Nichols and a pianist only remaining. No return tickets were given to these latter. Since then he has been dropping people from his company at each town, as the receipts would not permit his buying tickets for all of them. And with those he thus abandoned he left no money to buy either railway tickets or pay board. The company includes Beattie Gray, Helen Judson, Nellie Desmond, Fred Frear, I. M. Fitzpatrick and Matt C. Woodward."

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HARRISON GREY FISKE,
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••• The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY THEATRE—BOOTH-MOOREHEAD, 8 P. M.
CASINO—THE DRUM MAJOR, 8:15.
DOCKSTADER'S—MINSTRELS, 8:30 P. M.
GRAND OPERA HOUSE—PRINCE AND THE MINSTRELS, 8 P. M.
HARLEM OPERA HOUSE—LORD CHURCHILL, 8 P. M.
KOSTER AND HALL'S—ARMY AND NAVY, 8 P. M.
LYCEUM THEATRE—OUR FLAG, 8:15 P. M.
MADISON SQUARE THEATRE—AUNT JACK, 8 P. M.
PALMER'S THEATRE—SALVUS, 8 P. M.
PEOPLE'S THEATRE—CAPT. SWIFT, 8 P. M.
PROCTOR'S TWENTY-THIRD STREET THEATRE—SUNDAY, 8:15 P. M.
TONY PASTOR'S—TONY PASTOR'S OWN COMPANY, 8 P. M.
THIRD AVENUE THEATRE—HARDY AND VON LEEB, 8 P. M.
UNION SQUARE THEATRE—CLARA MORRIS, 8:15 P. M.

FAILURES.

THE percentage of respectable successes is much greater than that of unqualified failures in the direction of theatrical productions; but it is sometimes a question whether an out-and-out slump—sharp, short and decisive—is not better, and in the end cheaper, for a manager than a result which is so uncertain and indeterminate that he is puzzled whether to persevere or try something else.

Success is something that the manager generally counts on confidently. His production means his judgment, which is submitted to the press and to the public for endorsement. If these are withheld he may try again—wherein lies his advantage over the European minister of state, for example, who must hand in his resignation when the people have declined to approve his judgment.

Disappointment afflicts some managers disastrously, while it merely acts as a stimulus to the energies of others.

The first kind of manager wastes valuable time in brooding over what he is pleased to consider his wrongs. He inveighs against the lack of appreciation on the part of the critics; he covertly accuses the public of being an egregiously ignorant ass; he looks upon every honest dramatic writer who has the hardihood to speak the plain, unvarnished truth as a malignant enemy. But let his next production score an indisputable success—hey, presto! The critics have recovered their acumen; the public develops sudden sagacity; the writer that commends the work immediately becomes his dearest friend on earth.

The second order of manager neither sulks over a failure, nor smiles too broadly under the expansive sunshine of success. He preserves an equable mean of temper, which never descends to ill-natured depression, nor rises to undue exultation. He is a philosopher who tries his best, and does not let himself fall into the convenient error of supposing, when the world dissents that he always must be right, and, therefore, the world is sometimes wrong. And so he manages to keep his head level and his senses about him, and with his hand steadily feeling the public's pulse, he is very likely to know just what it wants as well as exactly what it needs.

The shrewd and clever manager is that one that profits by a success, and learns the true lesson taught by every failure. He acknowledges the fallibility of human judgment and is neither embittered nor discouraged by occasional defeat.

Within a week, several of our managers have had their philosophical resources put to

the test. At leading theatres pieces have been brought out that fell far short of expectation, and it is interesting to observe the characteristic and varying methods pursued by these experienced men in the face of failure. In one case it serves to develop weakness; in the others it gives an opportunity for the demonstration of their equanimity and strength. It is the good commander that brings his best generalship into play when reverses come.

WILLIAM HENDERSON.

DEATH hit a shining mark in WILLIAM HENDERSON, whose unexpected taking-off has sent grief to the hearts of a wide circle of friends. Singularly active and energetic for one that was nearing three-score-and-ten, to all outward semblance as hale and vigorous as many men half his age, he seemed destined to enjoy many years more of a useful and exemplary life. But it was not to be—the summons came suddenly, with little warning.

In his career as an actor and manager, Mr. HENDERSON followed a course that was marked by honor and integrity. He scorned to do a mean action, even though it held forth the inducement of gain. He was prudent, sagacious, and fair in all his business dealings. In surveying his managerial operations it is interesting to note that the various theatres he assumed control of were in every case failures before they passed into his hands, and that in the face of precedent he worked them into profitable successes.

Mr. HENDERSON's domestic relations were as admirable as they were happy. In the character of friend he was stalwart and true. He had a heart that melted to the appeal of distress, and a hand that gave wisely, yet liberally, to the cause of charity.

Particularly will he be missed from his place in the Board of Trustees of the Actors' Fund. He was one of the originators and incorporators of that noble institution. He presided over the first meeting of the Association in 1882; in 1883 he was elected second vice-president; in 1884 he was chosen first vice-president, and from 1886 to the time of his decease he filled the office of second vice-president. The Fund never had a more faithful and efficient officer or a better friend.

We, in common with others who well knew the modesty and worth of this clean-handed, upright man, can appreciate the width of the gap that is left by his death.

STANDS HIGHER THAN EVER.

IT is significant of the growing tolerance of our times, that has even made itself felt to some extent in ecclesiastical circles, that EDWARD TERRY, the London actor-manager, appeared recently before the Church Congress at Cardiff and read a paper on "The Amusements of the People."

Mr. TERRY expresses the opinion that churchmen will find theatres and actors are not so black as they are occasionally painted, and actors will have more reverence for their pastors when they find the bigotry shown towards them has entirely disappeared. He furthermore laid great stress on the fact that the stage is a necessity of the times as well as a necessity in the social life of the people.

Towards the conclusion of his address, Mr. TERRY boldly proclaimed to the Ecclesiastical Congress that "the drama has survived many, many years of unmerited slander, and at present stands higher than it ever did." So say we all of us. *Sic itur ad astra.*

PIG-STY CRITICISM.

HERE is the way a local Toledo sheet heads an article that gives full vent to pent-up rage and disappointment: "Pork-House Opera. Pig-Tailed Theatrical and Pig-Headed Hoggishness. The Drama Put in the Brine and Mirth Slung Out Like Bologna. The Palatial 'New' Theatre a Bone Entirely Barren of Real Ornamentation."

Here also are a few gems from the sparkling essay, as a sample of Toledo journalism as she is wrote: "Comedy, tragedy and kindred muses can no more be fittingly presented in this vulgar variety shop than the sublime and beautiful can be delineated in the curves of a pig's tail. . . . The crab-apple grows in an atmosphere where art crumbles, and in the ruins of sacred shrines the jackals make their home. . . . But the sensorium

of the suckling sycophants will not solidify the public to brace up a bad egg of which it has already partaken."

It looks as if there were some sort of misunderstanding between the manager and the newspaper. In the language of the disappointed scribe, "Let the muses meet and hope for better things."

GADFLIES.

A CORRESPONDENT calls our attention to what he terms "the maggot-like increase of scurvy little papers that insult the drama by making it the subject of their hysterical comments, and that view the profession as so much offal from whose depths congenial filth is to be burrowed out."

We are not aware that there has been any increase of this kind. For many years filth-scavengers have periodically come to the surface of journalism in this city. To mention the names of the cheap and nasty little periodicals that have taken breath into their putrid nostrils and died in a few numbers would cover a good deal more space than the subject is worth. There may be some such obscure prints in existence now, for aught we know, but they need not give our correspondent or any one else the slightest discomfort or alarm.

Journalistic gadflies have lighted on the wheels of Thespis' chariot time out of mind; but a few revolutions, at most, crushes them to powder and they are gone, even from recollection. Such ephemera are part and parcel of the many petty annoyances to which the people of the stage are subjected.

Almost every young squirt of a fellow, who thinks he was born to supersede Mr. WILLIAM WINTER, and who is also convinced that it is his license and function to be the mouthpiece of stage scandal, sooner or later starts a dramatic paper. For a brief term it furnishes a medium for the publication of his truculent "opinions," couched in language whose rhetorical pretension is only equalled by its asinine absurdity; and then it goes unmourned, like many a predecessor, to an unmarked grave in the journalistic Potter's Field.

WHAT NEXT?

WHY should we despair of the American drama? The claim is made in display type that one MARTIN J. RILEY has written "the most realistic drama of modern times," called "Dr. Cronin Tragedy or the Mystery of Carlson Cottage." The play is described on "the Great Drama of Life Company's" letter paper as being founded upon the famous murder case now being tried by the Chicago courts.

H. F. SEYMOUR, presumably in charge of this previous enterprise, has written to a South Bend manager for open time in November. A circular accompanying the letter requests him to remember that this play draws a class of people who rarely attend the theatres. This is supplemented with the comforting assurance that there is not a word, line nor expression derogatory to any society, nor is there any mention of Camp 20 nor of the Clan-na-Gael.

From all of which we gather that Mr. RILEY, the bold and original dramatist, prides himself on having successfully avoided the beaten tracks of effete melodrama.

CACOPHONOUS.

THE orchestra question is the subject of a very sensible article in our musical contemporary, the *Chicago Indicator*. The writer of that article maintains that all parties who are interested in the matter are at fault. He believes that there is a great deal of truth in the accusation made by the musicians that the managers are the cause of poor music in consequence of their rigid economy in the matter of cost. On the other hand, the managers' assertion that the Musical Union and its members are too exacting in their demands and arbitrary in their proceedings is said to have some foundation.

The principal blame, however, is thrown on the audience, "for no sooner does the curtain drop upon the act of the play, than all interest seems to be ended as far as the stage or orchestra is concerned." Consequently, there can be no adjustment or solution of the orchestra problem until it is agreed that the managers "get the best music they can within a reasonable margin for profitable investment in theatrical property; the musical

unions not to embarrass managers by unreasonable demands, and the public to encourage both musicians and managers by courteous attention and reasonable criticism."

It is very evident that what is really needed is "harmony" in more senses than one.

MRS. BURNETT is now charged with having plagiarized "Little Lord Fauntleroy" from an older story by Mrs. T. A. WINTHROP, called "Wilfred." There are said to be remarkable similarities in the two books. Mrs. BURNETT's work has always borne the stamp of marked originality. It is more reasonable to suppose that the resemblances are merely coincidental than that a writer of such fertile resources and honorable position should stoop to plagiarism.

A NUMBER of stories of managerial deceit and actors' misplaced confidence reach us this week. There are a set of men hanging to the skirts of theatricals that have less soul than a corporation and more cheek than a hippopotamus.

IN decorous Philadelphia there is published, from time to time, a neat little paper called the *Stage*. Its portraits are well-engraved and nicely printed, and the appearance of the sheet is refined, if not aesthetic. Occasionally the arid desert of its letter-press is relieved by an agreeable oasis of good reading matter, which appears in the form of an article or paragraph taken bodily from THE DRAMATIC MIRROR, but given without credit. This is not surprising, when it is remembered that our contemporary paints its title red every week and breathes the same demoralizing atmosphere as the *Item*, the uncrowned king of newspaper pirates. But as we have found a number of our pet paragraphs copied into Chicago papers and credited to the *Stage*, we think that a word of protest is necessary.

MISS MINNIE MADDERN announces her intention of seeking legal remedy for the theft of the vested foreign rights of her play, *Caprice*. This is as it should be, and it is to be hoped that every one having a part in the conspiracy to steal her property will be included in the action for damages.

DANIEL BANDMANN has been abusing Mrs. D. P. BOWERS through the congenial avenue afforded by the gutter-press of San Francisco. Up to the present time this SULLIVAN of the tragic drama has contented himself with using his vicious and unbridled tongue as the weapon of attack upon an estimable actress, although it is a matter of stage history and English court record that Mrs. Rousby did not escape his brutal ruffianism so easily. It is about time that Mr. DANIEL BANDMANN, who is a cantankerous, litigious and generally objectionable person, was suppressed. We seldom hear of him except in connection with some sort of row in which he relies on his browbeating proclivities to carry him through.

MRS. POTTER has been let alone for a whole week. The newspapers must be very busy with the complications of the political situation.

POLITICS and politicians are seldom referred to in these columns, but we depart from our rule to say that every actor in this city, irrespective of party, who has a vote should cast it in favor of HENRY A. GILDER-SLEEVE, the present Judge of the Court of General Sessions, who has been nominated again for that office. Judge GILDER-SLEEVE is a warm friend of the stage, and his good-will to professionals has frequently found expression. Moreover, he is one of the squarest and ablest judges on the criminal court bench.

BUSINESS is prospering. Reports of profitable engagements in almost all sections of the country appear in the out-of-town department of THE MIRROR this week.

THE largest business done by any of the great stellar attractions now dividing the attention of metropolitan playgoers must be placed to the credit of the JEFFERSON-FLORENCE combination, which has regularly tested the holding capacity of the Star. Mr. FLORENCE says that it is a novel experience to find the people coming just the same in foul weather as in fair, and he marvels at the "picnic" Mr. JEFFERSON has been having all to himself these many seasons.

THE USHER.



In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Letters addressed to the "Dram. Editor" of this paper have long ceased to be a novelty; but yesterday there came a manuscript from a certain fair contributor, which was directed to the "Man. Editor." I presumed, at first, that the communication was intended for somebody connected with the *Ladies' Journal* or *Harper's Bazar*, but sober second thought convinced me that it was only another of those careless abbreviations which sundry busy persons habitually employ. "Dram. Editor" and "Man. Editor" are but other examples of the execrable ingenuity that evolves "gents" and "pants."

I had a conversation yesterday with the late William Henderson's family physician, who attended him for many years.

He told me that Mr. Henderson came to his office two weeks ago, suffering from an attack of bronchial asthma. A careful examination of the lungs failed to disclose any trouble there. Mr. Henderson paid the office three visits and then ceased coming. From that time until the announcement of his death the doctor did not see him again.

He supposes that another physician was called in, for some unknown reason, who advised that the patient should be taken to Stockbridge.

"If Mr. Henderson had pneumonia at that time," he added, "it was little less than criminal to remove him from the city. If he was prostrated with bronchial asthma the journey, with its exposure, was most ill-advised."

From which I gather that had Mr. Henderson remained here he probably would not have contracted the disease that killed him so quickly, in which case he would have been still among us to-day.

Between the acts of *The Brigands*, at Boston:

FIRST LADY OF CULCHAW: Isn't that little man Solomon one of Lillian Russell's ex-husbands?

SECOND L. OF C. (*Thoughtfully*): No; I believe the gentleman is still officiating, technically speaking.

Lloyd Breeze will begin the publication of another *Chaff*, on Saturday next. This time he has selected a wider field for his operations, and if the publication is as relatively successful in Chicago as it used to be in Detroit under his editorship it will have no lack of readers and admirers. Breeze is a bright writer and a good fellow, and I heartily wish him good luck.

I am indebted to a pink evening contemporary for the information that "Mr. and Mrs. Kendal's engagement in New York will end at the Third Avenue Theatre with the coming week."

The blindness of Journalist Marvin R. Clarke appeals to the sympathies of newspaper men, and the subscription started by the Press Club in his behalf will doubtless grow to handsome proportions. On Nov. 17 a benefit for the afflicted writer will be given at the Star Theatre. As a rule, I do not believe in passing around the theatrical hat in aid of members of the press, but this is an exceptional case, and it is to be hoped the returns will be in keeping with its worthiness.

The work of preparing the Christmas *Mirror* is progressing rapidly. Every day brings new and strong additions to the long list of attractions and the forecast of the contents, shortly to be published, will surprise those that have given their hearty approbation to our previous holiday issues.

Because Mr. Arthur Hornblow, a bright transatlantic journalist, who has lately made New York his home, quoted in an article on Offenbach a few freely translated lines from an article by Albert Wolff, Mr. F. A. Swab accuses him of plagiarism and works himself into a fit of hysterics over the matter.

I can forgive Mr. Swab for turning moralist in his old age, but I do not see how my contemporary, the *American Musician*, can justify the publication of Mr. Swab's letters in view of the fact that it paid nothing to Mr. Hornblow for his contribution.

From Mr. Swab's account one would suppose that the journal for which he shows such touching solicitude had been Robert Grau-ed.

The *Sax* had an illustrated article on Ganelon last Sunday, in which it was stated that Goatcher and Young "have realized certain effects never before attempted in America." The most notable of these is an army made of profile pieces rising on an incline in rows of gradually diminishing stature, so that the appearance of a vast host is produced.

But the effect is not a novelty. A valued correspondent calls attention to the fact that some years ago Lawrence Barrett did king Lear at Booth's Theatre, and used it in one of the camp scenes in the last act.

The rows of profile soldiers were moved on the cliff and when massed gave the impression of a great army. In that production were E. L. Davenport, Edmund Collier, and W. E. Sheridan.

A VIGOROUS PROTEST.

In protest to the recent action taken by the Collector of Customs at Boston and by which Wilson Barrett has been compelled to pay the sum of \$1,990.50 for the privilege of bringing his scenery and other stage properties into this country, Clark Sammis, his manager writes us as follows:

"These properties were essential to the proper and successful production of his various plays; why, therefore, was this assessment of duties made at this particular time? For a number of years foreign actors, actresses and singers have been permitted to bring with them the costumes and properties they had in use abroad. Mr. Irving, Mr. Mansfield, Mr. Mapleson and others, have been allowed free entry for their stage effects and Mr. Wilson Barrett, himself, enjoyed this boon when he paid his first visit to this United States four years ago. When Mr. Barrett made his arrangements for a second tour he had no reason to anticipate that this privilege would be forfeited. And why was this done? Because an association of American actors filed a strong remonstrance against the free importation of Mr. Barrett's scenery and properties, and, secondly, because the Secretary of the Treasury was led to believe that such importation of scenery and effects would be detrimental to the interests of American actors and of American scene painters.

"Now, this is a manifest injustice to Mr. Barrett. His American contracts had been signed, his scenery was already on the ocean when the order for levying the duty was issued. He had made contracts in good faith, which he was bound to keep, and these contracts stipulated that all properties should be supplied by him. He knew that other managers and artists had been allowed by the Secretary of the Treasury to import their scenery free of duty; he himself had been allowed to do so, and he certainly was quite unprepared for this assessment of \$2,000, for the payment of which he had made no provision.

"The American people like fair play. They dislike any policy that marks out certain individuals for hard and oppressive measures while others get off scott free. Just a few weeks before his arrival, Mr. Richard Mansfield imported through the port of Boston, free of duty, all the scenery he is now using, and just after the issue of the Treasury order the Kendals were permitted to import their theatrical effects into New York City, likewise free of duty. Why Mr. Barrett should be singled out either by the Actors' Association or by the Treasury Department is not quite clear to the ordinary mind.

"Efforts have been made in certain quarters to disclaim, on behalf of the Actors' Order of Friendship, any intent to make a test case on Mr. Barrett's scenery and properties. There seems to be a disposition to impress upon the public mind that the Association's initiative was general rather than particular. But the facts point to a different conclusion. It is known that a leading spirit in the Actor's Order called more than once upon the Collector at Boston, and urged him to proceed against Mr. Barrett's effects on their arrival. It is also certain that the written protest was accompanied by a newspaper paragraph, giving the details of Mr. Barrett's shipment. So much for the facts; let us now consider the legality of the Collector's proceeding. In the Tariff act of 1883, paragraph 815, provision is made for the free entry of 'implements, instruments and tools of trade.' Mr. Barrett's tools of trade, occupation and employment are his costumes and his scenery, without them he could not carry on his business. The intention of the Legislature has, therefore, been misconstrued and violated. The traditions of the Treasury Department go to show that theatrical costumes and scenery have been regarded invariably as 'implements and tools of trade' and, consequently entitled to free entry on arrival in the United States.

"Mr. Barrett's scenery and properties have no mercantile value whatever. No theatrical manager would buy them except for the lumber which holds them together. They have

been carried by Mr. Barrett from city to city in England and Scotland, and all are going back to Europe with Mr. Barrett. They are his *bona fide* implements and tools of trade and as such they fall manifestly within the purview of paragraph 815 of the free list.

"Mr. Barrett has justice on his side as well as the law and lovers of fair play will sincerely hope that the Treasury Department will reverse the action of its collector at Boston."

IT DIDN'T WORK.

Yesterday afternoon the *Mirror* counting-room received a visit from Mr. Robert Grau, brother of the well-known impresario, who said he wished to insert an advertisement in this issue. He stated that he had, under the wing of Henry E. Abbey, who (in parenthesis) he considered the greatest manager of the age, organized a new comic opera company which was to open on Nov. 25 at the Lexington Avenue Opera House, with Strauss' *Queen Indigo*. In this undertaking he was, he said, backed by Messrs. Everett, Ward and Company, soap and cocoanut oil manufacturers, of Brooklyn. Among other people already engaged were Madame Bemeister, the soprano, Marie Varoni and Fay Templeton, and of the other brilliant attractions he was preparing Mr. Grau spoke in glowing and enthusiastic terms.

The business manager spaced out the elaborate announcement that Mr. Grau had prepared, and mentioned the price, \$140. In payment of this sum, Mr. Grau thereupon called for a blank cheque and drew a cheque on the Bank of the Metropolis for \$150, asking for \$10 change. But, smelling a mouse, the business manager refused the demand, and, as the sequel proved, he did wisely, for later, on presentation at the bank, the cheque was returned with the brief explanation, "No account."

In the meantime, although frustrated in his device to obtain the "change," Mr. Grau was by no means discouraged, and went from one person to another in the office asking of each a small loan, which was naturally refused. On being asked why he was so hard up, Mr. Grau said he had just paid \$8,000 to his costumer, and that, as he had been drinking, he did not like to go up to his brother's office at 1,212 Broadway and obtain more funds. He finally added that he wanted a Turkish bath, so a good Samaritan, unwilling to discourage him in so necessary a performance, and also to be rid of his importunities, advanced him the requisite amount for the indulgence of that luxury.

It was shortly after Mr. Grau's departure that his cheque was discovered to be a bogus one, and that he was guilty of a criminal offence.

One of our representatives called at the office of Abbey, Schoeffel and Grau, where Marcus Meyer was seen. The latter repudiated most emphatically that the firm knew anything about Robert Grau's movements or enterprises. While regretting his brother's actions, Maurice Grau was in no wise to be held responsible for them, and he had long since ceased to have any connection whatever with him.

Just before *THE MIRROR* went to press the following message was received from Grau: "Put the 'ad' in as I sent it. Mr. House and myself will call tomorrow."

The advertisement, however, still lingers on the gall-hook, while Mr. Grau's barefaced attempt at swindling obtains this gratuitous notice.

A CASE IN POINT.

The trials and tribulations of the box-office man almost beggar description. A woman stepped up to the box-office of the Broadway Theatre the other day, and said:

"A lady—a friend of mine—purchased two seats here a week ago Friday, for Saturday's matinee—I would like to buy two right next to her."

"Very well, ma'am," said the treasurer.

"What numbers were they?"

"What numbers," shrieked the woman, "Why, don't you know? You sold them to her."

"That's all right, ma'am, but I don't remember what happened two weeks ago. There are nine hundred seats and over sold for every performance here. I don't know that I sold the lady any seats at all."

At this the woman fell into a frightful passion. She avowed that her friend had bought the seats and condemned the theatre and the box-office man both soundly, avowing that she had never heard of such a thing as a man not knowing what seats he had sold.

H. C. MINER will effect a transformation in the interior of the Fifth Avenue Theatre about June next, virtually making it a new theatre and as handsome as any in the metropolis. He will put in new fixtures, chandeliers, drapery, upholstery and a stage curtain by Maeder and Schaefer. He will place "Sleepy Hollow" chairs throughout the house. The Spring season, commencing May 1, just before the alterations begin, will, in consequence, be of short duration.

PERSONAL.

LANGTRY.—Mrs. Langtry has engaged the St. James Theatre, London, for a year from January next, when she will open in *Twist and Crown*.

GOUNOD.—It is announced that M. Gounod will give six concerts, composed of his own works, at Saint Petersburg and Moscow during the month of December.

MOUNET-SULLY.—In a conversation the other day, Mounet-Sully, the leading tragedian of the Comédie-Française, said that he had given his word to Maurice Grau that he would go to America in three years, after he has finished the twenty years' service required for a retiring pension. "But after that," he added maliciously, "I will not do as other retired *sociétaires* have done; I will quit the stage." *Attrapez*, Coquelin and Sarah!

EDMOND.—M. Charles Edmond, the author of the new piece, *The Woodchopper's Daughter*, of which mention is made in our Paris correspondence, is a native of Poland. His real name is Edmond Chojeski, and when he became a naturalized Frenchman he dropped one-half of his unpronounceable appellation for French lips. M. Edmond is now a vigorous old gentleman of sixty-seven years, with a long white beard and fresh complexion. He has written several novels and plays.

AYERS.—William E. Marshall's painting of Alfred Ayers as Shylock has been placed on exhibition in the show window of the store at the corner of Twenty-seventh Street and Seventh Avenue.

POLLOCK.—John K. Pollock, formerly treasurer of the Casino, has been promoted to the position of private secretary of Rudolph Aronson.

JACOBS.—Marcus J. Jacobs, the son of H. R. Jacobs, will attain his majority on Sunday, Nov. 10, and the event is to be celebrated at Victoria Hall on Lexington Avenue, in this city, by a banquet and reception. Mr. Jacobs has an able assistant in his son, and one who will always do him credit.

POWERS.—James T. Powers contemplates starting next season in a musical comedy, by an English author. The piece will shortly have a London production.

MYERS.—Treasurer Myers, of the Windsor Theatre, celebrated both his birthday and the anniversary of his marriage on Friday last. When Mr. Myers returned home he found his house in possession of the employés of the theatre, who presented his wife with a diamond breast-pin, and made him the recipient of a handsome gold chain and locket.

BURGESS.—Neil Burgess has sustained a sad bereavement in the death of his mother, Mrs. E. A. Lunt, who died on Wednesday last at Dorchester, Mass., in the seventy-fourth year of her age.

BLANCHETT.—It was not C. E. Blanchett, of Dr. Carver's Wild West Show, who arrived from Europe on the *Hammonia* on the 19th inst., but Max L. Clayton, of the same organization. Mr. Blanchett is still in Europe. Mr. Clayton will go over again next Spring with a detachment of Indians.

GOODWIN.—Nat Goodwin mourns the death of his infant son, Nat C. Goodwin, which occurred on last Friday morning. Mrs. Goodwin is said to be quite prostrated.

EASTLAKE.—It is said that Miss Eastlake is thinking seriously of starting in this country next season with her own company.

GREENWAY.—Among the passengers for Europe on the *Umbria* last Saturday was Alice Greenway of the Casino, who is reported to have been left a fortune of \$60,000 by a relative in England.

MATHEWS.—The Walter Mathews company closed in Clarksville, Tenn., recently, on account of a serious accident to the star's father in Louisville. Mr. Mathews paid up all salaries and fares of the company to New York. He met with encouraging success in his new play *Aramis* and in a round of Shakespearean characters. He will reorganize his company again as soon as possible.

HENLEY.—E. J. Henley, the well-known character actor, was married the other day to Mary Hampton, formerly of the Spider's Web company. The happy pair are spending the honeymoon in California.

EILLSON.—E. E. Rice has closed with Miss Eillson, who made quite a hit as Avonia, in *The Seven Ages*, for two years.

JONES.—Unintentional injustice was done Emma Jones (Mrs. John E. Ince) of the Seven Ages company in the personal paragraph referring to Geraldine McCann in these columns last week. It is Miss Jones who plays the part of the Virago in the Judge scene, and who does exceptionally well. Her name is misplaced on the house bill.

NEWHAM.—Violet Newham, formerly of the Drury Lane and Prince of Wales Theatres, who was brought over from London by H. S. Taylor last August, has compromised her suit for arrears of salary against that manager by accepting a lump sum and canceling her thirty weeks' contract. She has been engaged by Gus Pitou to introduce her solo dancing in the ballroom scene of the grand production of *The Corsican Brothers*. Miss Newham is a sister of the famous Mlle. Colonna.

AT THE THEATRES.

BROADWAY.—THE MERCHANT OF VENICE.

On Monday Mr. Booth and Madame Modjeska played in *The Merchant of Venice*, before an audience that by no means filled the spacious Broadway Theatre.

Mr. Booth's Shylock is one of his least effective impersonations, showing much conventionality and little artistic feeling. He read the lines, however, with his usual fluency and elocutionary grace, and at times acts, particularly in the scene after the flight of Jessica, with power and picturesqueness. On the whole, however, it is not a performance that is worthy either of his reputation or the place he holds in the esteem of his public.

Madame Modjeska brought her customary charm of personality to the role of Portia, giving to the love scenes with Bassanio a mingled coquetry and fervor that were truly delightful. But in the trial scene—which introduced her, by the way, in doublet and hose!—her reading was faulty and mannered, and the famous "quality of mercy" speech, delivered in a colloquial, unjudicial fashion, went for little.

Mr. Skinner was a handsome Bassanio, Mr. Hanford a boisterous Gratiano, Mr. Fawcett an unctuous Gobbo, and Miss Craigen a lovely Jessica.

The scenery was not bad. For next Monday an elaborate production of *Hamlet* is promised.

UNION SQUARE.—CAMILLE.

With Camille on Monday evening, Clara Morris drew a good-sized house. It was not a house of the *premiere*, but it was very enthusiastic and very sympathetic especially at those moments when Miss Morris, as the unfortunate Lady of the Camellias, quitted, as is her wont, the ground of commonplace mediocrity and soared to the highest point of impressive and dramatic acting. The applause, particularly at the end of the third and fourth acts, was loud and repeated. Frederic de Belleville, who resembles in a singular manner M. Prudhomme of the *Comédie-Française*, made a manly and efficient Armand, and Verner Clarges was at once firm and tender as the old man Duval. Miss Kate Marri in her pretty make-up as a French *soubrette* was simply delicious.

But one fault Clara Morris's company does present and it is a serious one; their gross mispronunciation of the French words and names in the play. *Ajout* for *adieu* we can let pass. So many of us are guilty of sinning in a like manner that it would be hardly justice to find fault with our actors. But when we hear that sweetest of French names Camille pronounced as *Camile* (why not *Camel*), *Duval* for *Deval*, *vive le jour* for *vive la joie* we draw the line and ask for reformation. One of the most noticeable and at the same time agreeable features of the Kendal company's acting is their perfect mastery of French pronunciation. We defy anyone to detect from the few words they have to say in *Le Maître de Forges* that they were not born and bred in France. Why could it not be so with us? French grammars cost so little nowadays.

Halse was announced for production last night by Miss Morris and her company.

GRAND.—PRIMROSE AND WEST'S MINSTRELS.

There is a tendency in some quarters to sneer at negro minstrelsy as a peculiar fancy of a bygone generation. Skeptical individuals who do not believe in the present popularity of this form of entertainment should have seen the large audience assembled at the Grand Opera House on Monday night to laugh and grow jolly over the merry antics of Primrose and West and their talented company.

The sumptuous costumes of the Crystal first-part contingent were greeted with prolonged applause. The little Drum Major, Frank Egan, began the disturbance with some clever manipulation of his official baton. The vocal efforts of Joseph Natus, Fox Samuels, Raymon Moor, and Thomas B. Dixon were greeted with merited applause. Thomas Le Mack and William H. Smith gave comic selections, while Messrs. Powers and Waldron assisted them to keep their end up, until George Primrose and Bob Slavin undertook to serve as Bones and Tamba, with William West as interlocutor. Some of the jokes had seen their salad days, but they appeared to "get there just the same."

The variety features that followed the adjournment of the semi-circle were decidedly lively. They included Mr. West's original idea of cremation with George Powers as his willing victim; the Weston Brothers in their musical act called "Let 'Er Go," Bicycle Barber and the Big Four in their acrobatic sketch called *The Haunted Mill*. The dance billed as *The Language of Flowers* was a very dainty conceit, but the *Fréménade* of *The Popinjays* was decidedly bad. If intended as a male leg-show and a general display of masculine anatomy, the director, Barney Fagan, has not made very judicious selections. The Terpsichorean revolutions were certainly funny, but not exactly in the manner intended. Bob Slavin was as droll

as usual in his confidential talk to the audience. Mr. West is the most genial interlocutor we have ever seen, while George Primrose made quite a hit in his song and dance called *The English Swell*.

WINDSOR.—THE GREAT METROPOLIS.

A crowded audience welcomed the advent of *The Great Metropolis* at the Windsor Theatre on Monday night. There was a change of cast in the part of Gertrude Saverak which was interpreted with a good deal of emotional power and artistic skill by Louise Balfie. The part of Fantine was as usual brightly interpreted by Adele Palma while Ida Glen was very successful in the role of Clara Maitland. C. W. Couldock gave his usual strong impersonation of Captain Carr.

In the shipwreck scene the audience were mightily pleased by the introduction of a real life-boat Captain in the person of Captain Clark, of Atlantic City, though it was somewhat difficult to see what effect in an artistic sense this addition to the cast had in the play. Hamilton Revell was well received for his acting of the villain's part. Next week, Carroll Johnson in the *Faries' Well*.

PEOPLE'S THEATRE.—CAPTAIN SWIFT.

Captain Swift, interpreted by a company headed by Arthur Forrest and Rose Eyttinge, drew a crowded house to the People's Theatre on Monday night last. Mr. Forrest was excellent in his conception of the title role of Mr. Wilding alias Captain Swift, and merited the curtain calls which he received after each act.

Miss Eyttinge in the part of Mrs. Seabrooke shared the honors of the evening with Mr. Forrest, and was frequently applauded for her fine emotional acting.

Wright Huntington as Mr. Gardiner, Grace Kimball as Stella Darbisher, and Beverly Sitgreaves as Mabel Seabrooke were all good in their respective roles. The scenery was very good, particularly that of the conservatory used in the third act. Next week *The Paymaster*.

THE BIJOU.—LATER ON.

The farcical absurdities of *Later On* were greatly enjoyed at the Bijou Theatre by an audience that completely filled the limited facilities of the house. Joe Hart and Fred. Hallen introduced eccentric specialties in the song and dance line that met with popular approval. The Hibernianisms of John T. Kelly were also much enjoyed. Among the clever young women of the company are Annie Lewis, Mollie Fuller, Josephine Hall and Virginia Earle.

DOCKSTADER'S MINSTRELS.

Dockstader's Minstrels opened in a new and brilliant programme before a packed house on Monday night. Mr. Dockstader was obliged to give numerous encores to his new topical song, in the course of which he made amusing local hits and paid his respects to Mr. Gerry. Mr. Dockstader also gave a pleasing parody on the popular song "With all her Faults I love her Still," which Mr. José had beautifully rendered earlier in the evening. A new ballad entitled "Don't Forget old Dad," written and sung by Will H. Bray, met with the favor of the audience. Mr. Bray, who was interlocutor, made the announcement that the song "My Love is Fair Columbia," which was to have been sung by Thomas Ebert, would have to be omitted, as just before the performance began Mr. Dockstader received a notice from the counsel of Heinrich Conreid that the ballad was copyrighted. Master Eddie Sloman sang "Papa's Footsteps" in place of the missing number on the programme and delighted the audience with his exquisite singing. George Marion sang "Chump," by request, and had to respond to many encores. Mr. Marion's Italian dialect pleasantries has made quite a hit. Among the specialties was the sensational acrobatic novelty entitled "Confusion" by Queen, Stowe and Warren, in which they performed a number of clever tricks and transformations, with imitations of Japanese feats. The entertainment, which is one of the best ever given at Dockstader's, concludes with the hilarious burlesque on *Shenandoah* entitled *She-and-Dora*.

AT OTHER HOUSES.

The Drum-Major still appeals to the patrons of the Casino. Consequently, the date of the *La Mexicana* production has not been determined.

Our Flat is now in good running order at the Lyceum, and Manager Frohman is sanguine that the farcical incidents will ensure for the piece a prolonged occupancy of his establishment.

The capacity of Proctor's Twenty-third Street Theatre is tested nightly. The large audiences that assemble there are unanimous in their praise of Bronson Howard's war drama, *Shenandoah*, which, from present indications, will be the attraction at Proctor's for a long time to come.

The regular season at the Madison Square Theatre will open this (Wednesday) evening with *Aunt Jack*.

Salvini remains the potent star at Palmer's Theatre throughout the current week.

The Third Avenue Theatre offers Hardie and Von Leer in *On the Frontier* for the edification of its numerous patrons. Next week, *Alone in London*.

The only Antonio in person, and many other talented specialty artists, offer an attractive variety bill at Tony Pastor's this week.

Koster and Bial's Concert Hall presented its cust mary bill of mirth, music and comely girls. In keeping with the popular taste for war plays, a military sketch, by Fred Solomon, called *Our Army and Navy of Blue*, was produced on Monday night, and met with a warm reception.

OVER THE WIRES.

Manager Patterson, of the Opera House, Fort Scott, Kansas, telegraphs that R. D. McLenn and Marie Prescott presented *Othello* on last Saturday night to the largest and most fashionable audience of the season. Mr. McLenn as *Othello* and Miss Prescott as *Iago* were most heartily received.

Manager John H. Havlin wires that *A Royal Pass* opened at Havlin's, Chicago, on Sunday night to the biggest business of the season. There was also a big house on Monday night.

H. R. Jacobs flashes over the wires that his *Clark Street Theatre*, Chicago, opened Monday night with the *Faded Pasha* Opera company. A magnificent audience testified to the capacity of the house. The *press* and public unite in pronouncing it the handsomest and best appointed theatre in that city.

Manager Frank Gray states that W. A. Brady's *After Dark* co. opened to \$1,000 on Monday night and scored one of the greatest hits ever made in Memphis.

Frank B. Murtha, of the Windsor, states that *The Great Metropolis* opened Monday night to the largest Monday night house of the season, and will play a banner week.

Milton Nobles wires that he broke the record in Butte, Montana, on Monday night. The largest receipts for a single performance ever reached in that city.

NOTES AND QUERIES.

Can you give me any information as to where I can obtain a list of the Amateur Dramatic and Musical Associations of New York and Brooklyn? FRANK HAMILIN, New York City.

Appleton's Dictionary of New York City contains a list; or apply to the *Amusement Gazette*, 947 Broadway.

Will you oblige me by giving the present address of the Francesca-Rodding company?

The company is in Milton Pa., this week. You should have sent your name with this question. As a rule, we shall not answer anonymous communications. As a guarantee of good faith the name of the writer must accompany all letters containing all queries. The writer's name will be withheld from publication, when the request is properly made, or the signature to the query may consist of the writer's initials, or a *nom de plume*.

You will oblige me very much by answering the following questions: 1. With what company is William Radcliffe, the comedian? 2. Can you give me the date for that company in St. Louis? L. B. W.

There is a James B. Radcliffe in Kate Castleton's Paper Doll company, and an Edward J. Radcliffe with Stuart Robson's company. 2. Watch our Dates Ahead.

1. Would I, not being connected with the profession, be eligible to membership in the Actors' Fund of America? 2. Will you also tell me if I can obtain a copy of *The Mirror Annual* and Directory for 1900? By answering the above you will greatly oblige, A. J. H.

1. No. Section 18 of the By-laws states that "The Executive Committee may admit as a member any person pursuing the profession of acting, singing, music, dancing on the stage, the management of theatres and other places of amusement, and other persons interested and concerned in or who earn a living from or in connection with any reputable place of amusement, on payment of the dues for one year." 2. By forwarding one dollar and sixteen cents to the business manager of THE DRAMATIC MIRROR, you can have a copy of the Annual mailed to your address.

In your editorial, "The Stage Jew," last week, you referred to the first appearance of Charles Macklin in the character of Shylock. 1. On what date did it occur? 2. Is it a fact that the Wallachs were of Jewish extraction? Your article was read with satisfaction by many Hebrew theatregoers. F. W. OPPENHEIM, New York.

1. In 1792, at the Drury Lane Theatre, London, England. 2. We believe it to be a fact from various statements to that effect that have been published from time to time.

Salvini is playing *The Gladiator*. 1. When and by whom was the play written? 2. Was Forrest's version a translation of the same? 3. When did he first appear in it? L. K., Hartford, Conn.

1. The play is a tragedy in five acts, by A. Sammet. 2. No. *The Gladiator* in which Mr. Forrest appeared was written by Robert Montgomery Bird, and is entirely different from Sammet's tragedy. 3. He first appeared as Spartacus in *The Gladiator* in 1851, at the Arch Street Theatre, Philadelphia.

1. Where is Barton Booth, the famous English actor of the last century, buried? 2. Is Edwin Booth one of his descendants? ANTIQUARY, Newark, N. J.

1. Westminster Abbey. 2. We have no definite information. Perhaps some of our readers can furnish it.

Will you give me, if possible, in your Notes and Queries column the name of an reliable managers or play agents in London who would send a play? READER.

J. H. Cobbe or Agent Blackmore; or write to the London Stage.

1. To decide a wager, will you inform me what are the respective ages of Rosina and Victoria Vokes? 2. When was Maggie Mitchell divorced from her first husband? F. R. S., Nashville, Pa.

We cannot undertake to answer queries concerning the age or domestic affairs of actors or actresses.

Will you tell me whether the copy of THE DRAMATIC MIRROR, dated Saturday, Aug. 3, 1890, but issued on Wednesday, July 31, was a July or an August number? HENRY M. STANFORD, Philadelphia.

The actual time of publication was, of course, in July; but in the writer and technical sense, the issue was an August number. Most monthly magazines are published several weeks previous to the month indicated on the title page. Yet no one would think of calling Harper's *Magazine* for November, for instance, an October number. The same rule applies to weekly periodicals.

PLATFORM NOTES.

HERBERT WARD, the African traveler and explorer, will deliver his first lecture in America in Chickering Hall to-morrow (Thursday) evening. The lecture will be illustrated with stereopticon views of photographs and original drawings and an exhibition of curiosities from unknown tribes of Cannibals in Central Africa.

BILL NYX and James Whitcomb Riley are drawing crowded houses in their lecture and readings.

GEORGE KENNAN is lecturing to crowds that nightly pack the houses. He is in New England until Nov. 11 and then he comes to New York and Brooklyn.

OLLIE TORRETT, the young violinist, has a concert company and is meeting with success.

GEORGE W. CAPLE is now on his Western tour. He will give readings from his novels every evening until Christmas.

LETTERS TO THE EDITOR.

THE SALARY QUESTION ONCE MORE.

BROOKLYN, Oct. 21, 1890.

To the Editor of the *Dramatic Mirror*:

SIR.—In your issue of October 10, you editorially say, under the heading of *The Fittest Survive*: "The question is not, as Mr. Herne and other worthy converts to Mr. George's theory would have us believe, . . . It does not make the slightest difference in the condition of the profession, whether there are more bricklayers than there is employment for, or fewer weavers than the mills require."

Now, Mr. Editor, this may be so; but it looks to me that the contrary is the fact. If actors are wage-earners—and it is hardly possible that they are all capitalists—it seems to me that it makes all the difference in the world whether other wage-earners are employed or not. Actors' wages are undoubtedly controlled by the money paid into the managers' coffers, in part, by these same wage-earners. It matters not to the manager whether the actor is the "only actor" in the world; if he doesn't draw the money from the pockets of other wage-earners, then his cake is very likely to be all dough. The question of supply and demand certainly has a very strong bearing on an actor's wages as well as on all other trades or professions; but if the supply is greater than the demand would it not be easier to increase the demand than to limit the supply? At this late day in the United States you can hardly hope to have apprentice laws enacted that will control the number of beginners, and if that were possible, you would have to amend our alien contract laws so as to shut out the actors of Europe.

Why, then, would not the easiest way out of the dilemma be to increase the demand for actors by increasing the amount of money to be expended in amusements? Leaving Mr. George's ideas of political economy out of the question, it seems to me that actors, as well as other men who earn their living by the head or hands, have a personal interest in any question that would tend to better the condition of mankind in general. If bricklayers and weavers have more money to spend in amusements, actors are bound to benefit by the increase. If the single tax, or any other reform of our present social condition, will increase the wages of those who labor—make it easier to get the necessities of life—surely there will be more money to be spent in luxuries. Then will the theatre prosper, and with that prosperity the increase in salaries must come. HARRY RUSSELL.

NEW YORK, Oct. 19, 1890.

To the Editor of the *Dramatic Mirror*:

SIR.—That *Manson* is deserving of all praise for its good-sensured discussion and interest in the "actors' salary question." The editorial article captioned "The Fittest Survive" scarcely meets the point raised by Messrs. Herne and Bailey, which is: Why are actors' salaries decreasing?

The complaint is not that an army of incompetent actors are at liberty, but that actors possessed of talent are disengaged or engaged at reduced salaries.

You repeat Mr. Irving's advice: "A time is fast coming when it will be necessary for many who have found their career, as regards the stage, an unsuccessful one, to reconsider their position and to try some other calling as a means of livelihood."

And pray what and where is the "other calling?" That is the question. All the trades and professions are overcrowded and those already engaged in the "other callings" as strenuously advise them not to try.

Strange! Men willing and eager to labor are a drug in the market. Did it ever occur to you that everything which we call wealth is, in its last analysis, land, or natural opportunities, modified by labor? When, therefore, labor is compelled to stand idle does it not suggest a scarcity of land?

A law of mechanics is that force seeks the line of least resistance. This is true of man also; he seeks to gratify his desires with the least exertion. Individuals, in obedience to this law, crowd the profession. It is an indisputable fact that a majority of our talented actors were recruited from other vocations, those who started in life with different purposes have drifted to the stage, as offering the least resistance to the gratification of their desires.

The contest is not, as you seem to think, between actors and "duffers," but with poverty. The talent which is to-day walking on its uppers—and New York is filled with it—chooses poverty, but if handicapped with a family such a choice is impossible.

Way encourage Cain to raise his hand against his brother? If the actor is made to believe that every aspirant is a possible enemy, he will view him with distrust and jealousy. Fraternity would become fratricide.

Your physician prescribing for pimples and blotches on the face does not treat the disease locally. He prescribes a blood tonic. The actor cannot effect a cure by salving the excrescence; the body politic needs a tonic.

I have a few copies of "Progress and Poverty," which I will give gratis to actors addressing me, in care of THE MIRROR.

I challenge refutation when I claim that the Single Tax will raise actors' salaries and improve their condition as a class. Truly yours,

BENJAMIN DOBLIN.

"ATMOSPHERE" IN SCENE PAINTING.

NEW YORK, Oct. 21, 1890.

To the Editor of the *Dramatic Mirror*:

SIR.—The opinion of Wilson Barrett, expressed in *The Mirror*, to the effect that there are no scene painters in America capable of imparting the scene of atmosphere, is too sweeping.

It is perfectly true that for several reasons, which are very pressing and derogatory to the art, that a great deal of work is turned out lamentably deficient in the qualities of atmosphere. Yet there are certainly three artists in New York City alone, viz: Richard Marston, Henry Hoyt and Matt Morgan—whose work is unsurpassed in any country in the world, and who are singularly felicitous in their feeling of atmosphere.

The real trouble with American scene-painting is one which is daily assuming very serious proportions, and threatens to be a death-canker to the art. A system of factory painting has sprung up, fostered by the mere commercial spirit of these managers who run plays and theatres, with no other thought than counting up box-office receipts. These factories, by employing low-salaried and inexperienced painters, and using the cheapest colors, are enabled to underbid the experienced artists.

The bulk of the managers exercise the same sort of pennywise economy in buying scenery as in selecting cheap and incompetent players, and so long as there is scenery and the colors are bright enough, the commercial manager chuckles at his astuteness, and imagines he has done a clever thing.

Mr. Barrett's statement, that he has brought over his scenery from England on account of the difficulty of procuring it here, strikes a note of alarm, as it shows the way the thing is tending. Very soon, not only will English and French companies have to bring their scenery or their artists with them, but American managers will have to import for their productions.

Scenic art is being bid to death for managerial greed, and the consequences in the near future cannot be too squarely looked in the face.

Respectfully yours, SCENIC ARTIST.

AGAIN THE CAPRICE PIRATES.

The instantaneous failure of *Caprice* in London—or rather, the failure of the stolen version of that play now being performed by the American burlesque actress, Lole Fuller—was immediate, if the cable notices of our dailies of the first representation at the Globe Theatre on Tuesday night of last week were trustworthy.

The *Herald* correspondent said: "Caprice is a poor play. It tells in four dull acts what might be told in two bright ones. Its dialogue is either utterly commonplace or marked by an irritatingly unsuccessful attempt at smartness." The *World* man wired: "The play was not liked although it had been revised by a competent English dramatist, and faulty stage-management was apparent." The *Times* said: "The dramatic qualities of the play are unfavorably criticised."

A comparison of the opinions elicited by the piratical performance in London with those expressed at the time when Miss Maddern, by her individual efforts, carried the play to success in New York a few years ago, would seem to show that retributive justice is not so uncommon outside of books and melodramas as many suppose.

Prior to the actual perpetration of the theft of *Caprice*, Miss Fuller sent a card around to the various London papers, in which she adverted to THE MIRROR's exposure of the business, concluding with these words: "I will only say now that there are documents in my possession proving the purchase by me of the English rights in the play, and that these will be exhibited in the lobby of the Globe Theatre for the inspection of everybody." Miss Fuller possesses no documents proving anything of the kind. Her "exhibit" consisted simply in the bogus agreement with Beaumont—the ally of the slippery Taylor—which is utterly worthless and dishonest as well as Miss Fuller, it is needless to say, did not place in view for everybody's inspection Taylor's original agreement for the sale of *Caprice*, or the bill of sale to Mr. Shepard, in which he disposed of all right, title and interest in the piece, its manuscript and parts, for a consideration.

Resort to such subterfuges will prove futile. The truth cannot be thus suppressed.

THE MIRROR is in receipt of the following letter from Miss Maddern:

DENVER, COLO., Oct. 21, 1899.
To the Editor of the Dramatic Mirror:
Sir.—I am in receipt of a telegram from Mr. William Morris, which reads as follows:
"Miss Fuller contracted in good faith. She has engaged company, and theatre. Failure to play means ruin. If she acknowledges your right, will you grant her permission on your own terms? Will you do this for us?"
As Mr. Morris confesses frankly that he made a copy of *Caprice* from memory, when I refused to grant him and Miss Fuller permission to produce my play in Jamaica, and as they did produce it there, I can scarcely believe that any contract was made in good faith.

The knowledge of the proposed piratical production in London did not reach me until too late to take the only step which, in the absence of an international copyright law, could have prevented its taking place.

I thank you sincerely for exposing these people. My greatest annoyance in the matter has been the necessity of bringing my name into association with theirs.

My ownership of *Caprice* is entire and indisputable. If the play is produced in London without my permission, it will prove to be perhaps the most audacious piece of play stealing on record.

Yours respectfully,
MINNIE MADDERN.

In this connection, we are informed that Mr. William Morris has been going about saying that the Editor of THE MIRROR requested him to communicate with Miss Fuller and offer her a genuine permission to do the play. It is not likely that a man who steals a play in which he had been employed to act would hesitate to descend to falsehood and misrepresentation, if the purpose suited him. This is just what Mr. Morris has done in the present instance.

On Saturday afternoon, Oct. 12, Mr. Morris called at THE MIRROR office and asked to see the Editor. He wished to explain, he said, that Miss Fuller had taken the play innocently. He acknowledged that it was Miss Maddern's property, confessed that he had stolen it to do in the West Indies, and laid all the blame upon Taylor and his female tool. He said he would like to prepare a statement for publication, and asked if it would be used. On receiving an affirmative answer he went away.

The letter for publication was not forthcoming, but the following day the Editor received a personal communication which ran thus:

My Dear Mr. Fiske:
I have given considerable thought to what you said this afternoon, and I have determined to submit the following proposition for your advice:
Since Miss Fuller contracted in good faith with Mr. Taylor, having gone to an immense expense in securing the theatre and company, I think that were she communicated with she would acknowledge Miss Maddern's rights, and refrain from producing the play.
But this course would mean ruin for her unless Miss Maddern would generously come to the rescue. I think if it were placed before Miss Maddern in the true light, that the fault is Mr. Taylor's, that she would be willing to continue under what arrangements were agreeable to herself.
I propose to send a dispatch to Miss Maddern tonight, and if you will give me your assistance in the matter I shall consider it in the light of a favor that it will be impossible for me ever sufficiently to repay. Awaiting your reply,
I am, very sincerely,
WILLIAM MORRIS.

To this communication the following reply was sent:

DEAR SIR:—I shall be pleased to submit by telegram to Miss Maddern any proposition Miss Fuller may choose to make, but I should not advise you to make it direct, for in view of the circumstances of the case she is not the most kindly disposed to

any one concerned in the appropriation of her play. I cannot undertake, however, to endeavor to influence Miss Maddern one way or the other—she must choose for herself. I have telegraphed her to authorize me to receive any offer that may be made, and to instruct me as to her wishes in the premises.
Of course, in the event of Miss Fuller making a proposition, it will be necessary that your authority to act as her agent shall appear. Yours truly,
HARRISON GARY FISKE.

The next morning Mr. Morris called on Mr. Fiske who had received authority, meantime, to act in Miss Maddern's behalf. Mr. Morris said that he had sent a cable to Miss Fuller and was awaiting her reply with instructions to proceed.

Mr. Fiske refused to give him an assurance that the English right to the play would be sold to Miss Fuller, should she desire it, as that would be a matter for future consideration. As a preliminary to any negotiations it was essential that Miss Fuller should formally acknowledge Miss Maddern's vested rights and surrender her stolen copy of the play. No proposition would be made or received until this was effected.

Mr. Morris left, promising to return as soon as he heard from his principal, and he expressed the hope that all arrangements might be made before the next issue of THE MIRROR. He has not returned yet.

The foregoing letters and statements show to what extent Mr. Morris perverts the truth when he asserts, as we are told he does, that he was asked by Mr. Fiske to get from Miss Fuller an acknowledgment of Miss Maddern's rights.

Miss Maddern assures us, by the way, that she will institute legal proceedings against all the persons party to the theft of *Caprice* as soon as she returns to New York.

PROFESSIONAL DOINGS.

MARY BANKSON has been engaged for James A. Herne's Drifting Apart company.

OLIVER JURGENSEN has been engaged as treasurer of Mason Mitchell's Fugitive company.

CHARLES H. CLARK, after a week's absence, has resumed his part of the stranger in *A Hole in the Ground*.

DION BOUCICAULT and Ben Teal are collaborating on a new local play, written on melodramatic lines.

MR. BARNES OF NEW YORK opened at the California Theatre, San Francisco, on Monday night to nearly \$1,100.

JAMES H. ALLINGER disposed of his rights in the *He, She, Him and Her* company to Jules Kusel on Saturday last.

E. E. ZIMMERMAN has resigned from the management of James A. Herne's Drifting Apart company.

LYDIA THOMPSON arrived from England on Monday on the *Circassia*. Her plans for the future are not yet decided upon.

LILLIAN GRUBB, who is reported to have entirely recovered from her recent illness, will arrive in this city next week.

EDNA CAREY has been re-engaged for the leading part in *Hands Across the Sea* by Messrs. Taylor and Jefferson.

EDMIE GIGUERE is soon to be married to Blanche Boyer, the character dancer of the Kindergarten company.

JOHN A. LEAHY, formerly agent of the Under the Lash company, is no longer connected with that organization.

MANAGER JOSEPH MACK is engaging a strong company for the road tour of Roger La Honte, which will be devoted entirely to two and three week stands.

A. C. GUNTER is hard at work preparing Mr. Potter of Texas for the stage, though he has as yet made no arrangements for its production.

RITA BRUNTON has left the Carleton Opera company to join the Duff company, and will be the guest of Mr. H. V. Bemis at the Hotel Richelieu while playing in Chicago.

MARIE HUBERT FROHMAN has engaged Marie Le Gross, an old and experienced actress, to take the place of Mrs. Sol Smith in her support.

M. F. TOBIN, Dockstader's business manager, has been seriously ill with gastric fever and pneumonia for the past two weeks. He has, however, almost entirely recovered.

RAVENE AND ATHOS and Lizzie Collins, the well-known vaudeville artists, sail for England to-day (Wednesday) on the *City of Paris*.

HELD BY THE ENEMY will make another tour to California this summer, playing at the California Theatre in San Francisco and at the new theatre in Portland, Oregon.

HENRY E. DIXEY will don a new uniform this week in the soldier scene of *The Seven Ages*. The uniform is a *fac-simile* of one worn by George Washington.

RICHARD GOLDEN is receiving very flattering press notices in the West. His play, *Old Jed Pronty*, and his work in the title role are both meeting with popular favor.

C. JAY WILLIAMS left this city last week for California to join the Little Lord Fauntleroy company to fill the place vacated by Russell Bassett.

CHARLES BOWSER had an incipient loss of voice and was compelled to cancel his date in Philadelphia this week on that account. He will resume next week at Atlantic City, N. J.

ADELE PAVN will be on hand this week to fix up Bootles' Baby for a Western tour, to offset the piratical version of Grismer-Davies, now being presented in San Francisco and throughout California.

JOHN SHEEHAN, the well-known Irish comedian, late of Sheehan and Coyne, is said to be making a hit in Fisher's Cold Day company. He will star next season in a new musical comedy entitled *The Lights of Shantytown*.

W. M. WILKINSON, for the past two years advance agent for Robert Downing, has been engaged by Manager Joseph Mack to act in a similar capacity for the Roger La Honte company.

A LEGAL WRECK has been withdrawn from the popular price houses, and is now being booked by Gustave Frohman in one-night towns where applications have been made and certainities offered.

ANDREW MORRIS closes with the *He, She, Him and Her* company at St. Louis on Saturday night, going at once to Mexico for a long season, to produce there a grand spectacular pantomime. He is also engaged for Australia for nine months next season.

NAT C. GOODWIN's new play, *The Book-maker*, which he has been presenting in the West on tour for some weeks past, was very favorably received on its first representation at Hooley's, in Chicago, last week. J. W. Piggott, the author of the play, is in the cast.

A. B. ANDERSON is being kept pretty busy in New Orleans doing press work. He has represented both The Main Line and Agnes Herndon, and has also been engaged by Manager J. H. Patrick to represent Bristol's Horse Show for the season.

J. STEPHEN HOFFMAN, who was formerly with Arthur Rehan, has secured *Conquest* and Pettitt's drama, *A Wealthy Man's Crime*, from Oliver Doud Byron, and is arranging to take it on the road with a strong company, opening about Nov. 9.

JOHN W. MCKINNEY has perfected arrangements with Lewis Morrison, and has signed a five years' contract, by the terms of which he is to have the sole management and direction of the tour of M. B. Curtis in his new comedy, *The Shatchen*.

PROCTOR AND TURNER claim that the receipts of the first week of *Shenandoah* exceeded those of the first week of *The County Fair* by upwards of \$2,000. The advance sale of seats is very large, and nine performances will be given next week.

GUS MORTIMER reports that Marie Wainwright in *Twelfth Night* has proved a really financial as well as artistic success, and at advanced prices everywhere, and against such attractions as Barnum's Circus and the Boothland Modjeska advance sale, played the banner week of the season in Pittsburgh.

ULLIE AKERSTROM is meeting with unusual success in Ohio, where she has done a remarkable business, considering that it was her first visit to that State. Return dates for next season are booked at all the best towns in several of which a large certainty has been assured the clever little star.

BESSIE BONEHILL, the popular English vaudeville artist, is expected to arrive here by the *Adriatic* either on Friday afternoon or Saturday morning. Her friends are invited to meet her on her arrival, the exact time of which can probably be learned at Tony Pastor's Theatre.

THROUGH an error last week it was reported that W. J. Scanlan played three nights and a matinee in Minneapolis to between \$3,000 and \$4,000. The city was Memphis. Mr. Scanlan's business this season is reported to be great. On Monday night he opened at Birmingham, Ala., to over \$900.

MANAGER CHARLES H. HICKS is in the city in the interest of *The Suspect*, which opens next Monday night in Harlem. He reports that the star, company and play have been unanimously commended by the entire Boston press. From this city the company will go to Montreal.

FANNY REEVES (Mrs. E. A. McDowell), left for Winnipeg, Manitoba, on Sunday evening by way of Montreal, accompanied by George Sydenham, Ernest Sterner, Homer Granville and Annie Dacre. She will open the season of the theatre in Winnipeg next Monday with *The School for Scandal*.

NICK LONG, stage-manager of the Margaret Mather company, has been laid up in Kansas City for the past two weeks with serious trouble with his foot. At one time it was thought that it would have to be amputated. This danger has been arrested, but the injuries are serious enough to warrant his relinquishing his position with the company.

SADIE MARTINOT goes this week to the mountains of North Carolina for her health, having been ordered there by her physician. She will remain away about a month. There has been talk of Miss Martinot's appearing in the production of *The Seven Ages* at the Standard Theatre, but no arrangements to that effect have been made.

MRS. JOHN F. HARLEY, wife of the well-known theatrical manager and advance agent, died in Chicago last week in the twenty-fifth year of her age. Her maiden name was Clara Whitbeck, and she had been on the stage for several years, playing with the Duff Opera company and the Adonis company.

The trouble between Al. Hayman and Charles E. Locke in regard to the prices to be charged in the California tour of the Emma Juch Opera company, is likely to result in a legal fight. Mr. Locke insists on \$3 prices, while Mr. Hayman holds out for \$2 the same as charged here and in the other Eastern cities.

H. S. TAYLOR has secured a large suite of offices in the Gilsey Building, 1193 Broadway, for his Dramatic Bureau, which he has fitted up in elegant style, with a handsome parlor for the use of authors and persons desiring to hear plays read, a private office for negotiating the sale of plays, and offices for each of his road plays, *A Dark Secret*, *Kicks and Kisses*, and *Hands Across the Sea*.

LIZZIE LAMBERT, a young Brooklyn girl, whom Milton Nobles brought out this season, has developed strong ability for both comedy and emotional work. She is Mrs. Noble's understudy and is now playing that lady's roles in *From Sire to Son* and *Love and Law*, far better than they have ever before been played by an understudy. Miss Lambert is a pronounced brunette, in her eighteenth year, and has a bright future.

JENNIE O'NEILL POTTER, the successful dramatic reader, has recovered from her recent illness in Minneapolis, and will begin her readings under Major Pond's management early in December.

THE new Opera House at Johnstown, N. Y., which is said to be the best arranged house between Albany and Utica, particularly with reference to its stage conveniences, was successfully opened on Thursday last, though still in a partially unfinished condition. The Conried English Opera company in *The King's Fool* was the attraction, and was greeted by a crowded house.

THE Emma Juch Opera Company played a highly successful engagement at Philadelphia last week, and this week they will divide between Brooklyn and Williamsburg, playing three nights at the Academy of Music and three at the Amphion. The Mankind company had the week at the latter house, but Manager Frank McKee kindly consented to relinquish the latter half, which he will fill in Buffalo.

DANIEL FROHMAN announces that a special performance will be given on Friday afternoon by Mr. and Mrs. Kendal, of The Iron-master, at the Fifth Avenue Theatre, in consequence of the demands to see them in this play. The present week is the last of their engagement. The attendance during the first three weeks is stated by Mr. Reynolds to have been unequalled in the annals of the Fifth Avenue Theatre. Next week the Kendals go to Philadelphia.

CAITIE PALMONI, who closed his starting tour under his brother's management last Saturday, opened with Edward P. Sullivan's company at Portsmouth, N. H., on Monday, for the season. Other engagements made for Mr. Sullivan's support by Manager T. C. Howard are Clara Rainford, Little Lillian and Charles A. Paxton, the latter who resumes his own name and is to be known hereafter as John A. Preston, acting as stage manager.

REHEARSALS of *A Lucky Penny*, with Georgie Parker and the American Four as the stars, have already begun. Among the people engaged are Fred Lotto, Emily Maynard, Lillian Cady, Grace Chase, Lillia Marshall, May Mott and Ray Ashton. The specialties include the Electric Naiads, and Pharos, the Prince of Darkness, who will introduce a novel electric sensational effect in one of the acts. The season will open Nov. 9 or 11, at Orange, N. J.

MILTON NOBLES is meeting with his old-time success in his new play, *From Sire to Son*, in the extreme Northwest. In Salt Lake City he played to receipts of over \$2,000 in two performances and the opening receipts at Helena, Montana, were \$900. Mrs. Nobles is taking a much needed rest. She will take matters easy for three weeks, spending the time in Salt Lake City and Portland, Oregon, in both of which cities she has many friends, and will reopen with Mr. Nobles in the latter city Nov. 11.

ROBERT DOWNING's recent Indianapolis engagement is said to have been the social theatrical engagement of the season. Large theatre parties crowded the Grand Opera House, and three hundred and fifty visiting druggists, who were holding a convention in that city, were in attendance the last night of the engagement. Mr. Downing seems to have lost none of his drawing power, and his work is everywhere spoken of in the highest terms. Eugenia Blair shares the commendable notices everywhere received.

We regret to hear that John Maddison Morton, the well-known author of *Box and Cox*, lies dangerously ill in a London hospital. The name of this venerable dramatist and the clever plays which have come from his talented pen have been known to the playgoers of this country and England considerably over half a century. He was born in 1811 and produced his first play *My First Fit of the Gout* in 1835. Other of his successes are: *The Double-Bedded Room*, *Our Wife*, *To Paris and Back for Five Pounds*, *The Steeplechase*, and *A Thumping Legacy*.

THE old saying "that nothing succeeds like success" finds an apt illustration in the operations of C. B. Jefferson and H. S. Taylor, two of the most successful managers in the theatrical field. From their *Dark Secret* venture alone they claim to have cleared over \$100,000 and they are still netting from this same play an average of over \$1,000 per week. On their *Hands Across the Sea* production, they have already on file contracts with guarantees attached that will net them over \$5,000 more than their entire investment and running expenses for the first ten weeks of their season which commences at Philadelphia Nov. 25.

CONTRACTS were signed on Monday last by which *Shenandoah* will remain at Proctor's Twenty-third Street Theatre until Jan. 1. This arrangement has been warranted by the immense business done. A special production of the play will be given for six weeks in November at McVicker's Theatre, Chicago, for which engagement Bronson Howard will leave next week. This will be Mr. Howard's first visit to Chicago since The Banker's Daughter was produced there fifteen years ago under the title of *Lillian's Last Love*. A special production of *Shenandoah* for six weeks will also be made at the Baldwin Theatre, San Francisco. Al. Hayman leaving for that city early next month to look after its production there. A representative will be sent to London next week to negotiate for a theatre which will make four distinct productions of the American play. The people already engaged for the Chicago production include: Joseph Holland, Frank Carlyle, Lewis Baker, Charles Mackey, Charles Stanley, Vincent Sternroyd, Joseph Adelman, W. L. Demson, C. O. Brandt, William Mitchell, Harry Thorn, William Barnes, George Maxwell, Eleanor Tyndale, Esther Lyons, Maud Monroe, Percy Haswell, Etta Weaver, Lizzie De Roy and Maud Cummings. The present organization will continue in New York during the engagement at the Twenty-third Street Theatre, Charles Frohman remaining here to look after that end of the business.

THE ACTRESSES' CORNER.

FRIENDS.

"Those friends thou hast and their adoption tried, grapple them to thy soul with hoops of steel." The italics are mine—but the words are Shakespeare's. (Excuse me for telling you, but I tried to find them myself in Young's Night Thoughts.)

If there is any cause fruitful of disappointment and discontent in this stage-life, it is an ill-considered rushing into friendship with the people we meet.

I presume it may be granted that people who are on the stage at all are inclined to be more or less emotional and sympathetic.

Then we are all of us so wretchedly lonely half the time. Now and then we run across a bit of unexpected kindness from some one in the company, or we discover we have a couple of ideas in common with another—our hearts leap up—we clasp hands—we are "friends."

It is such a comfort, such a rest to come in contact with a congenial—we can't help rushing things.

Behold! The future is laid out, relationship outlined, expectations formulated, sympathies mortgaged, all before Time has been able to lift his heavy hand in blessing and approval.

Friendship is a wine that must be bottled, corked and wired by that same old Time, and laid in the cellar, too, a year or so before we can risk a real social glass of it, and even then we mustn't shake the bottle!

No wonder the raw stuff we toss into the empty glass we all carry, goes to our heads half the time, and the other half gives us either a bad taste in our mouths—or cramp.

It's a downright dangerous thing to predicate an existence of constitutional harmony between yourself and another because you happen to strike a couple of chords with a note in common.

It's downright dangerous, because life is too hard a dose when we begin to doubt every one around us, and constantly finding that the fabric of the friendships we weave will not wear and wash, is bound to bring about this wretched heart-rusting distrust of people in general—friendship in particular.

The fault all lies with us.

Two people who enthusiastically jump at conclusions about each other are hardly likely to develop those conclusions into anything but unsatisfactory and abbreviated end-ups.

The two or three points at which your natures harmonize are soon passed.

Then comes a period of questioning and explanations, doubts and clearing-ups, heart-aches, hurts, offenses, discouragements and final break.

You may each of you be very nice—only you thought yourself friends when you were really strangers, having been introduced but a week or a month. You discover that mentally you don't live on the same side of the world.

All your dreams of companionship and concord melt and drip in a forlorn drizzle on the more or less useless umbrella of philosophy you try to raise.

One can't escape these drizzles without contracting something of a chill and a damp feeling up one's back.

Again into our shell! "Never more to emerge; books and work and a walk now and then; no more friends; no more friends!" So we say and scrouch closer under our poor umbrella.

We all know how high winds of loneliness come and the umbrella turns inside out, and how we are always trying again.

Why can we not take people half way? Why, because the old lady of the company puts our head now and then and seems glad to see us must we go down on our knees beside her in a moment of confidence and blues and tell her all we know—our ambitions, our hopes, our disappointments.

Why, because pretty, pale-haired Miss Ingenua buries her face some day in our arms saying that she is tired, and that she wishes she had some one with her who would be good to her; must we wind our heart and interest around her till we lie awake nights puzzling and fretting over her; longing to take her in our arms away from the life we feel is hurting her?

She's quite happy—bless her heart—and we probably bother her more or less. She, no doubt, regrets her precipitant bid for our sympathy, since it has run her in for a lot of preaching. We apprehend this more or less clearly. The child is sweet and bright and generous, able to take care of herself very well, and not at all the home-needing girl we fancied. The mistake is ours. We rushed things, and we draw back into ourself hurt and miserable, and by way of umbrella admonish ourselves never to do it again, that people can get on very well without us, and that we had better remember it.

Another with whom we play for a month or so creeps into our heart by her supple way, her ready sympathy, her gentleness. In less than no time we need her around to keep our clouds back. Instead of letting well alone we seek the same companionship from her in

other matters, having already adopted her into our heart we cannot stand the shock of finding in other ways we stand far apart from her. She finds us unyielding; we find her unreasonable, and we shut up our heart again.

Because such a one holds our hand in an insistent grasp saying: "I might be something if you would help me," we let all of our interest go out to him. It is all fixed. He will be this and that, do this and work for that—all with our help.

As usual, we toss up a fabric of friendship and take him into our heart.

It doesn't work. We turn out not at all the girl who can do all this for him—and presently he hates us for trying.

With another we sail in on a basis of intellectual comradeship.

Beautifully possible for each of us, doubtless, but not with each other.

When the smash-up comes we infer intellectual comradeships are impracticable, whereas it is only that a plan of the sort laid out in a week can't last more than a month, as a rule.

Another time—and perhaps most dangerous of all—we rejoice in the discovery of a friendship to be based on accord of constitutional sympathies.

Worse luck! Constitutional sympathy does exist, yet we make each other quite wretched after we have been happily accordant for may be as long as a month.

Neither can day or do anything without hurting the other. You never know when you please him; you can never be sure when he means to please you; when things "go wrong" you are miserable, when they are all serene you get inspired to upset them.

As sure as you follow a frank, honest impulse, to say "let's begin all over again," you get thrown back on yourself; as sure as you don't follow such impulse you wish you had.

Your genuine interest and affection needs elaborate explanation and proof, and then to your distress and heartache it isn't believed. His spirits of patience and gentleness, instead of establishing in you confidence in your value to him, only make you wish you had better deserved them and miserable because you feel you never can and never do.

Presently one or the other shakes off the yoke, showing wisdom only less shining than the wisdom of never having gotten under the yoke would have been.

You, both of you, feel you haven't been understood, and it's a wretched, rankling feeling to carry around.

You, both of you, might have escaped, if it you hadn't rushed things, expecting companionship where your natures rendered acquaintanceship the only comfortable possibility.

We are so prone to—granted the encouragement a little sympathy gives—dump all of our self into a hastily rigged-up balance of friendship—and usually with one of two results.

The other side of the balance is too heavy for our side, and we are jerked up sky-high where we don't know our bearings, and can't breathe the air, or the other side swings up and we come down, kerchunk, on the hard, hard ground.

Let Time load the scales with his own slow hand. If you let him alone he will keep them balanced true, and be content if you find one scale in a dozen—in twenty—in more, where all of your faulty exacting loveliness self can swing.

"One does not make friends after they are twenty-five," said an old cynic to me. We will all protest against that, still—it's true enough that we had better not expect or look for or try for "friends" every day or every other day either.

Better be lonely than always in a mess trying to adjust in practice a relationship planned in mere precipitancy.

Better deny oneself companionship than risk settling down to a sulky conviction that companionships are delusions and snares.

They aren't—unless by ill choice we force them to be so.

The friendship that needs tending and nursing, explaining, proving, pleading isn't worth anything. Give it up at once and blame your judgment, not the institution.

Nerves and sentiments are too sensitive to hastily lay them bare to a hand we have merely fancied will be gentle and true of touch.

The people we love are usually those who prove it by hurting us.

That's because, I suppose we have cared for the wrong people.

Of course here crops up the remark that we can't control our affections.

My letter is headed *friends*.

The development of that kind of affection we can more or less control.

I am not prepared to say we can't control, if we start soon enough, the development of any kind of affection.

Maybe I had better say that I have an idea we can control the initial development of any kind of affection.

Bob says I had better shut up about the whole business and talk of what I know.

After all, however, we none of us want to make more trouble for ourselves and others than we are obliged to.

It's lonely knocking around the country iced in by the petty pleasanties that congeal the average company together.

Work gets fearfully dull when we are all alone at it. Books only stir us to a hungry need of some one who will like them as well as we do.

Walks are chased by the blues when we walk always alone.

All very well!—only don't plunge into expecting a chance somebody to *alter ego* you through all these things.

Some time—or, if we are unlucky, some dozen times—comes, we are led to believe; a rushing together of sympathies twain and—presto! Love stands at our shoulder whip in hand.

It takes Time, however, to polish up friendships.

Avoid heart-aches and degeneracy into cynicism by letting Time do it—then, remember Polonius and "grapple them to your soul" with the strongest thing you can get.

Be content with the two or three friends you have. To be sure, they aren't with you. We all know that the only people whose hands we may touch every day are usually the ones from whom we are miles distant in heart. Still, try to be content, and don't risk hasty excursions into new interests.

Better no friend than an unsuccessful attempt at one.

Am I preaching? Well! I have a right to. I have been doing it again myself, and am now in a drizzle with my umbrella up against a high wind.

POLLY.

GOSSIP OF THE TOWN.

CATHERINE COGSWELL will essay the role of Lucy McCullom in *Our Flat* this week.

THE collection of dramatic works made by the late John Gilbert was added to the library of the Players' Club last week.

TURNED UP will open its season at Port Jervis, N. Y., Nov. 18. During the week of Dec. 9 it will be seen in Brooklyn.

It is reported that Arthur Rehan will sue Wagner and Reis for alleged failure of their contract to properly advertise his company in Oil City recently.

M. B. CURTIS will appear in *The Shachren* here later in the season, supported by Lewis Morrison, Charles S. Dickson, Florence Roberts, Rosabel Morrison and Albina de Mer.

RUDOLPH ARONSON returned on Friday last from Chicago, where he reports *The Brigands* to be playing to larger business than was done there either with *Erminie* or *Nadja*.

HARRY J. CLAPHAM, the well known minstrel manager and formerly manager of John T. Raymond and Mr. and Mrs. McKee Rankin, is in the produce business in Wilkes-Barre, Pa.

COL. JOHN J. FOSTER, the advance agent for Mme. Janauschek, was seized with an apoplectic fit in Elmira last week. He received prompt medical attendance, and was quickly restored to his usual health.

A NEW financial romance by William Gill, entitled, "The King of the Street," will be shortly issued by the Belford Publishing Company. Mr. Gill intends eventually to dramatize the work.

MR. AND MRS. KENDAL are doing a remarkably large business at the Fifth Avenue Theatre. To a friend Mrs. Kendal recently remarked that she had never played to so much money before in one week as she had here.

NEGOTIATIONS are pending by which the Emma Juch Grand Opera company will most probably open the new Marquam Opera House at Portland, Oregon, during the week of February 3, 1899.

Mrs. SOL SMITH, who has been released from her engagement with the Marie Hubert Frohman-Joseph Wheelock company, through the kindness of Gustave Frohman, has been secured to support Edwin Booth and Mme. Modjeska in Don Cesar de Bazan and Mary Stuart.

OUR FLAT packed the Lyceum Theatre to the doors on Saturday night and the prospects are that the business done by that farce-comedy pending the return of the regular stock company of the house, will be very large. At the Grand Theatre, London, the demand for seats has been so great that extra matinees have been given.

It is said that William Harris, who supports Mlle. Rhea in Josephine, playing the role of Napoleon, has managed to obtain from a collector of antiques in this city a genuine chapeau which once protected the head of Bonaparte. Mr. Harris wears the hat during two acts. It has only been lent to him, and he is very careful of it.

MANAGER FULFORD, of the Grand Opera House Brockville, Canada, secured a judgment against W. A. Brady's She company for non-fulfillment of contract at his house, and he attached the box-office receipts for \$300 when that organization played in Kingston, Canada. Mr. Brady, it is reported, did not defend the suit.

THE DRUM MAJOR is being given to large audiences at the Casino. On next Monday evening the fiftieth performance will be celebrated by the distribution of handsome nickel souvenirs in the shape of a drum, with the cast printed on one side and the inscription, "Fiftieth performance *The Drum Major*" on the reverse.

A SPECIAL invitation matinee of *The Seven Ages*, for the profession will be given at the Standard Theatre to-morrow (Thursday) afternoon. All of the prominent actors at present playing in the city have been invited, and the invitations have already been accepted by Salvini, the Kendals, Florence, Mme. Modjeska, and Mrs. Drew.

FRANK M. KENDRICK has been engaged for the road tour of *Roger La Honte*.

THE Sixth year of the American Academy of the Dramatic Arts opened on Saturday. Messrs. Sargent, DeMille and David Belasco remain as the principal members of the Faculty. Jesse Williams of the Casino, has joined the Faculty of Instruction, and will have charge of the voice work and musical department, and the development of an operatic branch of the Academy. Fred Williams and Messrs. Buckland, Novissimo, Schaffner and Holst are also instructors. Dr. D. G. Anderson will be the first of a number of special lecturers. He will give talks on Hygiene, supplemented by practical gymnastic and physical training. B. F. Roeder is secretary and business manager. The number of pupils is limited to thirty, and form in practice a working stock-company. Twenty of these students form the junior division (first year students). Ten who have already passed one year's instruction, return for the second year's training and experience. The first year's study is technical, the second year consists mainly of rehearsal work and performances. Students, not regular members of the Dramatic Academy, can arrange to take special or private courses of study, evenings or during the day. With this end in view, in addition to its present rooms, the Academy has rented two floors in the new annex to the Lyceum Theatre in Twenty-fourth Street. The offices of the Academy will be located in the annex, as will also the recitation rooms, and a reading and meeting room for the use of the Academy Alumni, now numbering nearly 200 professionals.

ANNOUNCEMENT.

The Christmas Mirror,

FOR 1889.

Will be published on Saturday, Dec.

7. It will be the tenth special holiday number issued by THE DRAMATIC MIRROR, and it will be the best.

The art work will eclipse anything heretofore achieved in that direction.

Noted artists will profusely illustrate the many pages with cartoons, portraits, comic sketches and beautiful designs.

The literary features will include Christmas tales, poems and humorous articles by a long list of distinguished and brilliant contributors, comprising celebrated dramatists, actors, and literary men and women.

It will be enclosed in a beautiful lithographic cover, printed in fifteen colors, with a charming frontispiece duplicating an original painting expressly made for this number by a leading artist.

The price will be 25 cents a copy. It will be sold by all newsdealers throughout the country, or may be ordered direct from the publication office.

A mammoth edition will be published, the remarkable attractions provided for the paper this year insuring a greater sale than ever before.

Following are the rates for advertisements in this number:

One Page.	\$1.40 00
Half Page.	75 00
Quarter Page.	40 00
Smaller Advertisements, 25c. per Agate Line	
Reading Notices, 50c. per Agate Line	
(Agate Measure Equals 24 Lines to the Inch)	

Further information will be furnished on personal or written application.

"Every year Ten Millions, the foremost dramatic journal of America, issues an extra Christmas Number made notable by contributions from the greatest dramatists of the stage and the best known writers on dramatic subjects."—*Albany Argus*.

"The best paper of its kind in the world. Ten Centuries of dramatic art, of which the dramatic mirror can do in the way of prose and poetry, illustration and music."—*Albany Argus*.

"The most important holiday publication of the year."—*Small Evening Mirror*.

"It is calculated to win the respect for American dramatic literature which must be accorded within very limited circles."—*Buffalo Courier*.

"A remarkable exhibit of what the dramatic world can do in the way of prose and poetry, illustration and music."—*Albany Argus*.

THE PARIS THEATRICAL SEASON.

PARIS, Oct. 16, 1889.

The announcements for the Fall and Winter season come late this year. The Exhibition and the general elections have deranged the usual order of things, and even now some of the managers do not know exactly what they are going to offer to their regular customers before the Winter is over. The fact is, the theatres are all doing well with the old pieces they revived for the foreigners and country cousins, and as the crowd of visitors is greater than ever at this moment, managers seem to be in no great hurry to tell what they are going to do in the way of novelties.

You remember what a fuss these same managers made when the Exhibition was opened? They threw up their hands in despair and said that the great show would ruin them. They even asked the government to shut all the gates at the Champ de Mars at six o'clock so as to force the floating population to spend its evenings at the playhouses. The government naturally did nothing of the sort, knowing very well that when people want to go to the theatre they do not allow any other attraction to hinder them. Well, the theatres have made almost double the money they did in 1878, and not a manager can be found who will admit that he ever said anything against the great World's Fair.

At the Grand Opera the new work this season will be Saint Saëns's *Benvenuto*; perhaps also M. Veronge de la Nux's *Zaire*, which has been promised for the past three years, may be produced before the Winter is over. In the meantime there will be a revival of Lucia d'Ammermoor, which has not been played here in French since 1866. At the Opéra Comique there will be two new works, *Dante and Beatrice*, by Benjamin Godard, and *Photis* by Edmund Audran, the lucky author of *The Mascotte*, who is to try his hand for the first time at more serious music. Two revivals will precede the two novelties—*Dimitri*, by Victorin Joncières, and *Mireille*, by Gounod. Massenet's *Esclarmonde* and Lalo's *Roi l'Ys* have been the great attractions during the Exhibition season and their success is not yet exhausted. Miss Sibyl Sanderson is soon to make her second debut in Massenet's *Manon*.

The first novelty at the Comédie-Française will be M. Charles Edmond's *Bücheronne* (The Wood Cutter's Daughter), in which the denouement is brought about by the operation of the transfusion of blood, the heroine giving her blood to save the life of her lover. Mlle. Aimé Tessandier, one of our best emotional actresses, will make her debut at the Français in this piece, thus crowning a brilliant career spent at the Gymnase, Vaudeville, Porte St. Martin and Odéon. Meilhac's new comedy for this house is entitled *Margot*, but when it will be produced is uncertain, the work not being entirely completed. M. Henri de Bornier's poetic drama *Mahomet* will be one of the principal novelties of the Winter. Unless the piece is withdrawn at the request of the Turkish Ambassador, who says that his master, the Sultan, does not like the idea of having the Prophet used as a subject for a play. The incidental music for this drama has been composed by M. Henri Marechal. Pailleron is writing a new three-act comedy of high society, but it is not certain that it will be played at the Français. In fact, if *Bücheronne* and *Mahomet* are not failures there will not be much spare time left except for Meilhac. But the piece will readily find a place elsewhere, if need be. The Odéon has, as usual, a lot of new pieces in hand, all written by young authors, but the manager has not yet decided which one will be produced first. A piece entitled *Nanon*, found among George Sand's manuscripts, is one of the works promised.

The Gymnase, which has had a long run with Sardou's *Belle Maman*, will soon produce Alphonse Daudet's *Struggle for Life*, then, Ohnet's *Doctor Rameau*, Blum and Toché's *Fin de Liège*, Ferrier and Najac's *Art of Deceiving Women*, and perhaps a new dramatic comedy by Octave Feuillet. At the Vaudeville the only new piece announced is *la Coquille* by Albin Valabregue and Maurice Ordonneau. Blum and Toché have written a three-act comedy for the Palais Royal, but the title is not yet selected, and the same thing may be said of another new comedy by Maurice Desvallières. After the usual review at the Variétés a new piece by Meilhac and Paul Bourget will be given. Coquelin having canceled his engagement at the Porte Saint Martin, Sarah Bernhardt will continue to act there during the Winter unless some new arrangement is made. There are all sorts of rumors about what she is going to play, but nothing definite as to new creations.

The manager of the Ambigu has no end of dramas in his pigeon holes, and the first one likely to be drawn out is *La Fermière aux Ecus*, by Armand d'Artois and Henry Pagan. Then there is an adaptation of Dumas' *Forty-Five*, by La Charlottrie and Pigot; the *Romance of a Conspiracy*, by Henry Fouquier and Palrice Carré. *The King of the Streets*, by Marot and Royannan, The

Regiment, by Jules Mary and George Girsier; *La Policière*, by Xavier de Montepun and Jules Dornay, etc. There is nothing new announced as yet at the Châtelet, but the other theatre, where spectacular pieces are a speciality—the Gaiety—is to give in the course of the Winter a grand fairy play in four acts and twelve tableaux, by Chivot and Duru. The Eden, which has done a big business with *Excelsior* during the past four months, is going to mount Gilbert and Sullivan's *Mikado*.

There will be plenty of new operettas, judging by the list that each manager announces, but the probability is they will not all be *Mascottes*. In fact the number of successful operettas seems to diminish every year. At the Bouffes, where the eternal *Mascotte* is soon to be replaced by the equally eternal *Josephine Sold* by her Sisters, the manager has new works by Audran, Victor Roger, Serpette, André Messager, Renaud and other composers, but has not yet made up his mind which one will have the first chance. The *Nonveantes* does not justify its name this season, as it promises nothing new except a review called *Paris Attraction*, which will be brought out later on. Of course the title of the piece indicates that the Eiffel tower will be the principal *clou*.

The programme of the Theatre Libre indicates that we shall have an interesting series of new pieces there. Unfortunately the general public will not be able to enjoy the novelties, for only one performance is given of each piece and all the seats are sold to subscribers. Now and then, when a play has been remarked on this amateur stage, it is transported to a larger theatre, but, generally speaking, the performances at the Theatre Libre have no morrow. The opening piece will be *Pere Lebonnard*, by Jean Aicard, a play that had been received at the Comédie-Française and afterwards retired by the author because he was asked to make certain changes in the text in the course of the rehearsals. During the Winter, Ibsen's *Ghosts*, Goucourt's *Zenganno Brothers*, a Russian drama by Tourgueneff, and other pieces by less known authors will be produced.

It was decided yesterday that M. Coquelin shall return to the Comédie Française. So, Molière's house again possesses the two Coquelin brothers and will probably open its doors next year to the son, Jean. Then we shall have a dynasty of Coquelin. This question has been the all-absorbing topic of the past week. Impossible to open a newspaper without at once seeing a big headline with Coquelin's name. I have at various times spoken about the probability of the distinguished actor's return to the theatre where he had passed all his career and made his great reputation. Now that the affair has been definitely concluded I will briefly resume the facts.

Some two years ago the committee of the Théâtre-Français, composed of the five oldest *sociétaires*, declined to renew the engagement of Mlle. Dudlay, the only tragic actress the company contains. The Minister of Fine Arts, under whose direction the subsidized theatres are placed, annulled this vote and reinstated Mlle. Dudlay in the troupe, whereupon Coquelin got mad, resigned his position as member of the committee, and asked to have his retiring pension accorded him, he having served the regimentary twenty years. He was given the customary farewell benefit, paid his share of the reserve fund and sent on his way rejoicing. He went to South America and to the United States and made a lot of money. Upon his return to Paris the question was asked: What is he going to do? By one of the articles of the complicated set of regulations governing the Comédie-Française, a retired *sociétaire* cannot appear upon another Parisian stage without an authorization from the Minister. Coquelin, however, made a contract with M. Duquesnel to give a series of performances at the Porte Saint-Martin, and had arranged with Sardou, among others, to have a new piece written expressly for him. When matters had got so far along, M. Jules Claretie, administrator of the Français, stepped in and threatened to prosecute Coquelin if he appeared at the other theatre. At the same time he told him that he was willing to engage him as pensionnaire at the Français. To avoid a suit, which he knew in advance was lost, Coquelin accepted M. Claretie's proposition.

When the terms were made known, Coquelin's old comrades at the Français found that the prodigal son's return was to be celebrated too dearly. He was to receive as salary for six months' services about what the *sociétaires* received, while during the other six months he would be free to run over the two hemispheres and gain a million. The committee, headed by M. Got and Mounet Sully, protested indirectly, by their friends and through the newspapers, but the popular current was too strong.

Without entering into the details as to whether Coquelin is not driving a sharp bargain, knowing that his terms will be accepted, the public sees only its side of the question: it wants to have Coquelin, either at the

Français or elsewhere, and does not trouble itself about how the arrangement is made, so long as it is made. M. Claretie was clever enough to see this, and also to see that if he could avoid adding another rival to the Comédie-Française it would be good policy to do so; besides, in engaging Coquelin, he acted within the limits of his managerial authority. The committee finally found that it would be useless to kick against the pricks, and after a platonic protest at the meeting yesterday, accepted the inevitable.

But I doubt whether the Français company assemble the legendary happy family during the six months of the year that their new pensionnaire plays. STRAPONTIN.

THE GILBERT AND SULLIVAN OPERA.

"I expect to receive the book of the new Gilbert and Sullivan opera some time during this week," said Rudolph Aronson to a MIRROR reporter. "It will probably arrive either Wednesday or Thursday and as that is one of the most important features of the work, I shall be able to tell after it has arrived, just what we are going to do. From what I have heard, Gilbert and Sullivan have gone back somewhat to their original style of composition, and the opera is said to be light and airy, both as regards the book and the score. Whether the scene is laid in Italy, Spain or China, I am not able to state."

"Will the new opera follow *The Drum Major*?" asked the reporter.

"That depends. If we get it over quickly enough it will. The trouble with these Gilbertian pieces, as you probably know, is that they send over the different parts in sections, generally beginning with the finale of the second act first, and following that up with the introduction to the first act, so that it puts us in rather a difficult position so far as rehearsals are concerned. But if the work is as good and as bright as I understand it is, it will be put in rehearsal as soon as possible."

"Have you entered into arrangements to get all of the new Gilbert and Sullivan operas for the Casino?"

"No, not all. The firm never makes arrangements for more than one opera. These negotiations were made last Summer while I was abroad. We have the refusal of this opera, either to take it or return it if it is not acceptable. The work will be read to the company at the Savoy Theatre, London, this week and will be put in rehearsal next. As soon as they are started we shall begin getting copies of the work here."

WILSON BARRETT IN NEW YORK.

Wilson Barrett will open at the Fifth Avenue Theatre next Monday night for a season. He is now in the last week of his Boston engagement and it is said that he will come to this city with a very handsome profit on his three weeks' sojourn at the Boston Theatre. His first week's receipts with Ben-My-Chree were about \$10,000, and the other weeks were not far behind that figure.

The season at the Fifth Avenue Theatre will open with Ben-My-Chree, and if it proves as successful here as it did in London and Boston, it should run through the allotted time of Mr. Barrett's engagement. Should it be deemed advisable to change the bill, however, Mr. Barrett has a big repertoire of strong plays to select from—*Claudian*, *Clito*, *The Lord Harry* and *The Silver King*, which have never failed to draw largely where he has appeared in them. It is likely that Mr. Barrett will receive a warm welcome here, for he is highly esteemed for his artistic and social qualities.

UNDER THE BLACK FLAG.

Just now May Blossom seems to be preferred as the feature of barn-storming pirates. The notorious Sawtelle Comedy company are featuring May-blossom in New York State. They played at the Fort Edward Opera House last week. One of the pieces in their repertoire entitled *Fraud and Its Victims*, should be called *Fraud and Its Perpetrators*.

The Excelsior Comedy company produced May Blossom in Flemington, N. J., last week.

A curious letter, written by W. C. Turner, proprietor of W. C. Turner's Dramatic and Comedy company, has come into the possession of THE MIRROR. In the course of his illiterate scrawl he states that he is visiting his father's farm at Liberty, N. Y., and evidently is writing about a part to somebody, for he says: "If you will go to a book store and look at the book (story) of Fontleroy you will see how it is dressed in the cuts." A generous, whole-souled, open-handed pirate is Turner, who carries his piracy down even to saving the price of a copy of the *Fauntleroy* story. His repertoire comprises *Queen's Evidence*, *Lost in London*, *Miss My Partner*, *Colonel Sellers*, *Joshua Whitcomb*, *The Danites*, *Esmeralda*, *Humpty Dumpty*, *Fogg's Ferry*, *Private Secretary* and *Little Lord Fauntleroy*. He is playing in Connecticut and Massachusetts.

The Melville company, under the management of Sam Young, is playing a stolen version of *The Roman Rye*, entitled *The New Roman Rye*, in Canton, O., this week.

THE HANDGLASS.

This is the very latest thing in dramatic criticism. You may not understand it at first. Its divine densesness may strike you as almost too much for ordinary up-town intelligence, but if you dwell upon it, it will gradually steal over your senses like a Manhattan cock-tail, and you will fairly reel with comprehension. Listen:

"I went over to hear Maggie Cline the other night. She has the same old purr on her voice that I listened to last season."

"But I was a pale-eyed dotard then."

"A slim-legged canary?"

"Some think me a dampfool even now."

"But when I heard those vibrant tones as she swung herself aloft in the passionate cadences of 'Mary Ann Kehoe,' I forgot the artist and worshipped the woman."

"I want to pause here and exult."

"I want to waft a garland of roses sidelong to her."

"It's a way I've got."

"I have a patent on it."

"I have searched in vain for a creature to lavish my literary gymnastics on. People did not understand me and shoo'd me off when they saw me coming. But now I have learned to keep off the grass, and when Maggie winks her off eye at the gallery and murmurs, 'Ah, there, whiskers!' in that velvet voice of hers, I want to rise up and pelt her with chrysanthemums."

↑ ↑ ↑
A LITTLE song in Chicago grew.
(Listen to my tale of woe!)
A little song, once fresh and new,
But a chestnut now of the deepest hue.
I hope its mission on earth is through;
I do—don't you?
(Listen to my tale of woe!)

SEVERAL captious critics have taken exception to the fact that in *The Great Unknown*, now being done nightly behind the gilded gates of Daly's Theatre, Ada Rehan takes occasion to remark to a cultivated and refined audience that there are no flies on her, and that the band played "Annie Laurie," and several little things of like nature. The Dickey-bird tells us that these are but shadows of coming events, and that a programme is in preparation which will make each separate hair of every individual head of the truly swell population rise in dismay. It is said to run something like this:

DALY'S THEATRE.

ENGAGEMENT EXTRAORDINARY
of the refined song-and-dance artists
ADA REHAN & JOHN DREW
in a neat Clog and Walk-around, introducing their celebrated vocal duets, "Where did you get that Hat?" and "McGinty's Daughter Rag."
WILTON LACKAYE,
in his great acrobatic darkey specialty sketch, "Nobody Home But Me." (The only man living who can turn three complete double-somersaults over two chairs and a barrel.)
The Human Orchid,
ISABELLE IRVING,
who will perform her usual act of wearing a fetching costume, and doing nothing else in particular.
The Matchless
GILBERT-YEAMANS DUO,
the greatest lady tumbleronious artistes,
MR. JAMES LEWIS,
the Man-Fly, who will walk upon the ceiling in full view of the audience, and will then dive into a net from a distance of ninety feet.
MR. T. CRONIN
(late of the Bowery). "A Brand plucked from the Burning," will execute some of his devious bottle-balancing, club-swinging feats as performed by him in the home theatre.
The whole to conclude with the screaming one-act farce
IS GERMAN COMEDY A FAILURE?
in which the entire company will appear.

↑ ↑ ↑
See the Man in Full Dress looking at the Pretty Pictures in the Café. Why Does he Smile and Seem Unconscious?

Hush, My Child! He is the Dramatic Critic on a Daily Paper, and is being Shadowed by Five Detectives to See that He is not Fixed by the Management.

↑ ↑ ↑
THE Matinee Girl says that if we abolish the theatre orchestra, the men will probably remain in between the acts and two great American evils will be done away with.

↑ ↑ ↑
A ROCHESTER paper announces: "Two undertakers sat together at Ferncliff the other night and shed tears with the rest of the boys. Ordinarily if you would fill and undertaker's head full of hot water, he wouldn't weep, but Ferncliff fetched 'em."

↑ ↑ ↑
ANGELS and ministers of grace, defend us!
A down-East critic says that the part of Whiskey Sal in a Western drama is modeled on Lady Macbeth.

THEATRICAL business continues dull in Philadelphia. Among the reasons assigned for this dramatic depression in the Quaker City is the stringency of the laws regulating the sale of liquor, which has led to the formation of innumerable clubs, and except among the wealthiest class, club-life is said to be new to Philadelphia. The young men and the *paters familiae*, instead of going to the theatres, are revelling in the new found pleasure of the club, while maidens and wives sit in solitude by the hearthstones of their homes.

OBITUARY.

WILLIAM HENDERSON.

William Henderson, the well-known manager, died last Sunday at Stockbridge, Mass., of pneumonia. He was born in Philadelphia in 1824. His parents had him educated with a view to his earning his living as an architect or builder. At the age of seventeen he saw Junius Brutus Booth and Charlotte Cushman in Othello, and was so carried away with the performance that he decided to become an actor himself.

After some preliminary practice in an amateur society he made his professional debut in a small part in 1851 at the Odeon Theatre of Albany, N. Y. The following year he went to Chicago to play at the Randolph Street Theatre, under the management of John B. Rice. Subsequently he was engaged by Parker and Ellis at Detroit, where he played leading business, supporting such stars as Julia Dean, Eliza Logan, James Murdock, E. L. Davenport, and others. About this time he also appeared at the Troy and Albany Museums.

Mr. Henderson's first venture as a theatrical manager was made at Newark, N. J., where he leased a small theatre, and played a short but successful season with Mr. and Mrs. E. Davenport, John Collins and Mr. and Mrs. Barney Williams, and others. In 1856 Mr. Henderson became associated with Losee in the management of the Green Street Theatre at Albany. He had previously married Henrietta Lewis, an actress of considerable talent, who joined the company with Mr. McWilliams and Mr. Burke as comedians. The season proved quite successful, and was remarkable for the production of various sensation dramas arranged by G. L. Aiken, the adapter of Uncle Tom's Cabin.

The panic of 1858 caused many theatres to succumb to the inevitable, and with other managers, Mr. Henderson was forced to the wall, and compelled to resume acting.

He became leading man for William H. Crisp in Memphis and Nashville, but did not finish the season with him, as he accepted the opportunity in 1860 of undertaking the management of the Pittsburgh Theatre, commonly known among actors as the Old Drury. In the course of the season he produced The Octoroon, which, with other remunerative ventures, encouraged him to leave the theatre for five years more. In 1867 Mr. Henderson inaugurated a new era of theatrical enterprise by also becoming the manager of the new Opera House at Pittsburgh, which had hitherto proved a failure, but was started on a career of prosperity under his shrewd directorship. His policy consisted in securing the best talent available, and charging theatregoers according to the outlay on his histrionic speculations. Thus he paid Madame Ristori \$4,000 for two performances, and by similar enterprise retired from Pittsburgh a wealthy manager in 1871.

After a year's rest he invested considerable money in the Providence Opera House, which he managed with his usual success for seven seasons. Then he determined to try his fortunes in New York, where he leased the Eagle Theatre, on Broadway, between Thirty-second and Thirty-third Streets, and after making great improvements opened the house under the name of the Standard Theatre. In conjunction with the late John Duff, he gave the first metropolitan production of Plaflore. The opera had a long run and made a large amount of money for both managers. Mr. Henderson produced the succeeding operas of Gilbert and Sullivan, and was also quite successful in the production of other operas and plays until the Standard Theatre was destroyed by fire in 1883.

After the theatre was rebuilt he considered the rental of the house too high, and transferred his field of action to Jersey City, where he leased the Academy of Music. The theatre was completely remodeled under his direction, and has proved a profitable combination house ever since. William Henderson shared the distinction with J. H. McVicker and John Elder, of being one of three managers of a former generation who had been able to adapt themselves to the theatrical innovations of recent times. He is known as a manager, but won considerable reputation in the early fifties for his impersonations of Ingomar, Macbeth, and other vigorous roles. He was one of the founders of the colony of actors at Long Branch, N. J., where he owned a cottage and about sixty acres of land. He was noted for his hospitality, and many famous actors have been entertained at his Summer home.

Mrs. Henderson, who survives him, has achieved reputation both as an actress and as a playwright. During the season of 1879-1880 she appeared in her own play of Almost a Life, which was favorably received both in New York and elsewhere. Mr. Henderson leaves two sons, William J. Henderson, the musical critic of the New York Times, and Frank Henderson, who has been associated with his father in the management of the Jersey City Academy of Music. His only daughter, Henrietta, was on the stage for a short time, retiring after her marriage to Mr.

Donovan, the sculptor. Her death occurred several years ago.

A special meeting of the Trustees of the Actors' Fund was held on Tuesday to take appropriate action on account of the death of Mr. Henderson, who was a trustee and second vice-president. Illness in his household compelled the absence of President Palmer, and the meeting was called to order by Frank W. Sanger, who acted as chairman. There were present Edwin F. Knowles, W. J. Florence, Joseph W. Shannon, Edwin H. Price, Tony Pastor and Harrison Grey Fiske. The following resolutions, drafted by Mr. Fiske, were adopted:

WHEREAS, Death has suddenly and cruelly stricken our beloved fellow-trustee, William Henderson, at the time when life held in store the full measure of reward for a career, conspicuous with respect to its activity, sagacity and honorable achievement, and

WHEREAS, Our departed associate's name is indissolubly linked with the origin, maintenance and administration of this charitable institution, The Actors' Fund of America, which from its birth unto the day of his lamentable decease enjoyed the inestimable benefits of his heartfelt sympathy with its noble aims, and his cheerful services in its practical execution, Therefore, be it

Resolved, that we, the trustees and officers of the Actors' Fund, solemnly assembled for the purpose of giving expression to our deep grief, employ the sad occasion to assert the love and esteem in which we held our late colleague and to record our sense of the loss sustained in words which, though inadequate, yet flow earnestly and reverently from our sorrowing hearts. As husband and father he was not more excellent and exemplary than in his public capacity. In all his multifarious business relations he was a shining example of uprightness and integrity, and his long and useful life, both as actor and theatrical manager, now withstands the test of rigid scrutiny. An honorable man, an unswerving man, his career reflects credit upon the dramatic profession, teaching as it does how honest success may be won by patient perseverance and modest merit. But it is chiefly as an officer, and a guiding spirit of the Fund, that he has won a place in the breast from which the soul, staunch and true, has taken its flight, that we, his comrades, wish especially to testify to his worth. During the seven years in which this institution has bestowed its blessings upon the sick and the unfortunate of our profession, he has served it unflinchingly and unselfishly. With no ambition other than the unselfish ambition of doing good for good's own sake, he has accepted the many and various duties that have been confidently confided to him, in the light of a sacred trust, to be fulfilled conscientiously, bravely and manfully. In the responsible deliberations of this Board, and in the important functions of its committees, the Executive Committee, his counsel have been invariably wise and his judgment singularly clear and unerring. Actuated solely by considerations for the best welfare of the organization and the attainment of the objects of the sweet cause underlying its existence, he has left to us a precious heritage of kindly impulses and generous acts. In the dark night of his bereavement the recollection of these things must shed a comforting light upon the devoted who is widowed by this affliction—a light that will revive hope and strengthen faith.

"We have but faith; we cannot know,
"For knowledge is of things we see;
"And yet we trust it comes from thee,
"A beam in darkness: let it grow."

After arranging to attend the funeral, the Board adjourned. The chair always occupied by Mr. Henderson at the meetings was draped with black crape.

The remains passed through the city yesterday afternoon en route from Stockbridge to Long Branch. The funeral will be held at the last-named place to-morrow (Thursday) afternoon at one o'clock. Friends and members and officers of the Actors' Fund will take the train which leaves the foot of Liberty Street at 10:30 A. M.

EMILE AUGIER.

In the death of Emile Augier, which occurred in Paris on Friday last, France has lost one of the most talented of her children and the French school of acting one of the most brilliant and successful of its dramatists.

Emile Augier was born at Valence, in the South of France, on Sept. 17, 1820; he had, therefore, attained the respectable age of sixty-nine before he was called away from his literary labors. In 1838 Augier went to Paris and terminated his studies at the College Henri IV., where he met and became firm friends with the Duc d'Aumale, the Duc d'Orleans, and Alfred de Musset.

His collegiate curriculum ended, Augier threw in his lot with letters, and in 1844 presented his first play, La Ciguë, to the Reading Committee of the Odeon, after it had been refused by the Comédie Française on account of its author's youth. The second Théâtre Français, more enterprising than its hierarchical chief, produced the play, which achieved a signal success. The reputation of the new dramatist once established, the Comédie Française asked him to write a play specially for its boards, and in 1846 Augier wrote L'Aventurier, a play which the house of Molière has always considered one of the most important of its rich repertory. Shortly following this came Gabrielle, a comedy in five acts, likewise produced at the Théâtre-Français and for the literary merit of which Augier was awarded the Prix Montyon by the French Academy. Other plays produced in quick succession were: Diane, written especially for Mlle. Rachel, Les Femmes Pauvres, Le Joueur de Flute, Philberte, Les Effrontés, Le Gendre de Monsieur Poirier and Maître Guérin (both of which were written in collaboration with Jules Sandeau, the lover of George Sand), Le Mariage d'Olympie, Paul Forestier and Les Fourchambault, produced in 1878, which has proved his last. Of the above works only three have been translated into the Anglo-Saxon tongue and adapted for the English speaking stage. These are: Home; Poirier's Son-in-Law, and The Fourchambaults.

There is little doubt that posterity will

rank Emile Augier as one of the greatest French writers of the Nineteenth Century, and as one of the cleverest and most successful playwrights since Molière, with whose subtle and versatile genius his style has often been identified. But unlike the great master of French comedy, Augier's writings were not conceived and brought forth in that spirit of bitterness and cruel satire which characterized the plays of Molière. Augier was at peace with himself and with the world. Each of his works contained a moral and taught a lesson. But in writing them he did not say, "I will write a play with a moral;" he did so unconsciously, without knowing it, thanks to the rectitude of his character and the soundness of his judgment. All those we are familiar with are written in a style at once gay and sincere, never frivolous or vulgar, but full of happy witticisms and brilliant dialogue.

The masterpiece of his life is unquestionably Les Fourchambault, a solid and magisterial monument to literary genius, which will outlive time by virtue of its two great qualities—strength of will and body combined with emotion and tenderness. And the emotion Augier called forth was healthy, the laughter created by his humor was genuine, and his pathos drew tears that were not without their sweetness.

His death creates a vacancy in the French Academy, of which illustrious body Augier had been a member for many years.

A FULL-FLEDGED PIRATE NOW.

Pittsburgh Dispatch.

Loie Fuller has got herself disliked by producing Caprice in London. The play is the exclusive property of Minnie Maddern, and, while there was no law to prevent Miss Fuller giving the play across the water, she has violated every principle of courtesy and good taste, and placed herself in the ranks of the "pirates."

THE GUTTER PRESS.

London Whitehall Review.

THE DRAMATIC MIRROR, of New York, quotes the remarks we recently made on the absurdity of the report that a combination of English and American newspapers had endeavored to discount the reception of the Kendalls in America. Our contemporary asserts that some of the lower-class American journals, in company with their colleagues, the gutter press of London, did try to decry the histrionic abilities of the Kendalls. If that is all, it is of small moment, for the class of people who comprise the readers of the papers in question are unlikely to have money enough to pay for seats to see, or brains enough to understand, the Kendalls. The gutter press of London is pretty well confined to the slum.

MATTERS OF FACT.

Curry's Musical Comedy company is reported to have met with popular favor throughout the South and West in their comedy-drama entitled Irish Hearts of Old. It is said that this company has been offered return dates on better terms in the cities they have played since the opening of the season. The piece is spoken of as far above the average of Irish plays, and a number of special features with new songs and catchy music are introduced. There is desirable open time after Dec. 1.

Walter Mathews notifies managers that owing to the serious accident to his father his tour has been abruptly closed, and in consequence managers are requested to cancel all contracts.

C. B. Demarest and Co., 272-274 Kent Avenue, Brooklyn, N. Y., manufacture chairs for opera houses, halls, etc., and will furnish catalogues and estimates free.

Emma Jones Ince (Mrs. John E. Ince) has made quite a hit in Disney's Seven Ages.

Manager C. W. Beckner of the Opera House, Roanoke, Va., has desirable open time in November, December and January.

The New York Central and Hudson River Railroad offers exceptional advantages to companies traveling between New York and the principal cities from the metropolis to Buffalo and the West. The equipments of the trains are spoken of as the most elegant and comfortable of any railroad in the country, while the time is the fastest of the fast, the rates low and the general service superior.

Joséphine Carpani (De La Presse), the French dramatist, has copyrighted his plays, La Palmira and La Parisienne in this country. H. S. Taylor, the American agent of the author, gives warning that any person producing these plays without his consent, will be prosecuted to the full extent of the law.

The U. S. Mail company has desirable open time. The New Opera House, Woonsocket, R. I., has choice open time.

Manager P. Harris has desirable open time at his theatres in the twin cities, St. Paul and Minneapolis and also in Baltimore.

Manager Robert Morrow, of the Providence Opera House, Providence, R. I., has a few late dates open, and is now looking for \$100-200. Manager Morrow's house is said to be the only theatre in Providence that plays first-class attractions.

The chief attraction in St. Louis last Summer was Schneider's Garden and Summer Theatre, where the California Opera company met with remarkable success. Manager Joseph M. Schneider wants a first-class comic opera company for the season of 1890, commencing June 1. Schneider's Summer Theatre is said to be the most complete and elegant of its kind in the country. It is all under cover, and performances are never postponed on account of inclement weather. The garden is located in a fashionable neighborhood, and possesses all the advantages of easy and rapid access to the grounds.

Manager M. J. Bray, Jr., of the Grand, Evansville, Ind., is now looking for this season.

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CORRESPONDENCE.

BOSTON.

At the Boston Wilson Barrett is on his third and last week. Clito Oct. 26 and Lord Harry 27. The latter bill is repeated afternoon of 30 and evening. The Silver King 31 and 2. A Clerical Error and The Color Sergeant 3.

Wyndham is on his last week at the New Tremont. The bills for the week are Wild Oats and Trying It On.

Hands Across the Sea at the Museum is in its sixth week, with no falling off in the attendance. Richard Mansfield at the Globe breaks the even tenor of his engagement this week by setting aside Richard III. afternoon of 30 for Ibsen's A Doll House.

A dress rehearsal of Twelfth Night took place at the Park 24, and the piece was presented 25 by Miss Wainwright with the magnificent stage setting and beautiful costumes which have assisted so much to make it a success elsewhere.

Deanna Thompson's Two Sisters is at the Grand Opera House this week, but very much changed from the version originally presented on that stage. It is now a capital acting play, and the present co. is an excellent one.

The Lyceum Theatre co. closes its two weeks' engagement at the Hollis-Street 2. The Kendals next.

At the Howard The Night Owls.

Irish: Wilson Barrett will be followed at the Boston next week by the Howard Star Specialty co.—Salvini opens at the New Tremont 4, probably in Othello with an English-speaking support. Three pieces only are announced for the engagement. Othello, Samson and A Foregone Conclusion.—Manager Eugene Tompkins has given a guarantee to Mr. Stanton for two weeks of German opera at the Boston Theatre, beginning Easter Monday night, April 7; the entire appointments and co. of the Metropolitan Opera House of New York will be employed.—Walter Aronson's concert co., known as the Boston Stars, left on Sunday for an extended tour through the South and West.—The Boston Ideal Banjo, Mandolin and Guitar Club is to give its annual concert in Tremont Temple; its only appearance in Boston this season.—The Edwin H. Price co. will bring out The Bell of Haverlock at the Grand Opera House 15.—Francis Wilson comes to the Globe with his Oolah co. for four weeks, commencing 18.

CLEVELAND.

Arthur Rehan's Comedy co. presented that clever comedy, Surprises of Divorce at the Opera House week closing 26. J. H. Ryley and Madeline Lucette, two favorites, are with this co. Business was not what it should have been, as they deserved much better, being a first-class co. in a brilliant play. A Possible Case and Hanlon's Fantasma 2. Victoria Vokes 4.

Louis Harrison in the Pearl of Pekin has been delighting hundreds who have visited the Lyceum during last week. The opera was well staged, and carried an excellent chorus. In the co. is John C. Leach, one of the best impersonators of a Chinaman ever seen here. Midnight Bell 28, Kajanka 4.

S. R. O. greeted the late comer at H. K. Jacobs' Theatre, where The Tin Soldier disported himself week closing 26. Louis Weston, as Rats and Paul Dresser as the Plumber made big hits in their respective parts, as did the Misses Bloodgood and St. George Hussey. Maseppa 28, Harbor Lights 4.

Filion and Errol's co. in Chicks have been playing to slim houses at the Star week closing 26. This comedy is new here, and bids fair to be a "go," as it contains some good material. Dan A. Kelly in After Seven Years 28. Austin's Australian Novelties 4.

The Two Macs co. opened to a packed house at the New Academy of Music, and did satisfactory business during the week. May Davenport's Polly co. 28.

ITEMS: Julius Peyser, advance agent of The Two Macs, goes out ahead of George Thatcher's Minstrels under the management of Rich and Harris next season.—The Mayor has ordered the arrest of all persons found stenciling the sidewalks, as the merchants and property owners are making a large-sized kick.

CHICAGO.

Opera took possession of three of the stages at the principal theatres week closing Oct. 26, and they were all welcomed by large and enthusiastic audiences.

At the Grand Opera House Francis Wilson, Marie Janes and a strong co. appeared nightly in The Oolah before overflowing houses. The brightness of the opera, together with Wilson's well-known mirth making style, sufficed to afford an enjoyable evening. There is nothing very remarkable in the work, and the music is not of the catchy sort, but what it lacks in this respect is fully made up by the action. The season is bound to be a prosperous one.

The Casino co. in The Brigands found immediate favor at McVicker's, and Lillian Russell again proves herself the best comic opera soprano on the boards to-day. The entire cast is good, and the capital singing and acting are sure to meet with the same favor received in the East. The same opera week of 28.

At the Columbia, Paola, the new comic opera by Panlton, has been well received, and large audiences have witnessed it. The opera has an abundance of good music, but not the usual sort found as a rule in the works of this kind. The dialogue is brisk and the fun-making of Harry Paulson is infectious. Manager J. C. Duff has staged the opera with his usual liberality. The Boston Ideal in a repertoire of popular operas 27.

Gansel continued to draw large audiences to the Opera House. The drama was greatly improved over the initial performance, but it needs a stronger co. to do it full justice. Mr. Barrett and Minna K. Gale are admirable in the leading roles, and Mark Lennox and Charles Collins, as Males and Masetto, the Saracens, are also alive to the possibilities of their parts, but Messrs. John A. Lane and J. J. Wallace utterly fail to endow the strong parts of Colonna and Savelli with the right spirit. Mr. Lane makes Colonna a sort of Corcican Polonius, without any approach to the dignity of one who rules, and Mr. Wallace rants villainously in place of being calmly argumentative. A few changes in the cast would improve it immensely. Julia Marlowe 28.

Nat C. Goodwin closed a very profitable season of three weeks at Hooley's, playing The Bookmaker during the last week. The comedy has a good deal of fun in it, but is rather too English to please American audiences, particularly as it trenches close on coarseness in several instances. Evans and Hoy, in A Parlor Match, 27.

Dan Sully had a good week at Havlin's Theatre in Daddy Nofan. George C. Staley, in A Royal Pass, 28.

James H. Wallick drew immense crowds to the People's in his new drama Sam Houston, the Hero of Texas. He uses his trained horses to advantage. Lost in Africa 28.

The Haymarket did a fine business under the auspices of the Policemen's Benevolent Association, the attraction being Natural Gas, with Donnelly and Girard in their original parts. There is a host of pretty women, and Jerry Sutherland makes a hit every night in her song and dance acts with the stars. My Aunt Bridget 27.

The Fugitive met with favor from the patrons of H. R. Jacobs' Academy. J. H. Wallick 27.

The new Clark Street Theatre, formerly McCormick's Hall, which will be conducted under the name of H. R. Jacobs' Clark Street Theatre, will open 27 with David Pacht. The auditorium is on the ground floor and is fitted up regardless of expense, and will rank with any of the first-class houses in interior comfort. A private view shows it to be admirably adapted for all kinds of dramatic performances, and the North Side people can now have the best class of entertainment at reasonable prices.

Vernon farboan in Starlight made a success at the Windsor, the theatre being crowded. Spider and Fly 28.

McCarthy's Minstrels had a good week at the Criterion. A Legal Document 27.

ITEMS: Katie Putnam will arrive from Australia Oct. 29, and open at the Alcazar, San Francisco, early in November. Her success in the Antipodes was great, according to a letter received here from her manager.—Warren P. Lake, formerly Secretary of the American Dramatic Agency has accepted a position with the Southwestern Freight Pool. Rose Berlin, formerly of the King Cole co., has joined the Carrol Opera co. at New York.—Will C. Waite will go on advance agent for Will o' the Wisp co.

Rani Perselle is the leading lady.—Joe F. Barry, advance agent for the Walter Mathews co., is in town and is open for engagements. His speech in high praise of Mr. Mathews' action to open his Lizzie Hardy and Frank Howard have joined Terrie and Williams' Criterion Comedy co. at Little Rock, Ark.—Lois Arnold and Marian Keith have joined The Fugitive co.—Clara Washburn has joined the Larking co. at Paris, Tenn.—John Lodge, formerly the press representative with the American Panorama co. has gone to New York City as assistant manager of the Midland Theatre.—George C. Staley of The Royal Pass co., had an operation performed on his palate a few days ago. He is now all right.

SAN FRANCISCO.

Oct. 22.

The rainy season having come somewhat earlier than usual a diminished attendance was apparent at all the houses last week.

The Fauntleroy retired very quietly at the Baldwin.

The Grismer-Davis co. at the Bush presented The Burglar to moderately good results only, while a perceptible drop in the attendance on the Brass Monkey was noticeable at the Baldwin.

Invitations to the Alcazar and Nellie McHenry's co. in For Sweet Charity's Sake were not all accepted, but enough of them were to induce them and the management to keep the same bill going this (a second) week.

Trovatore was sufficient at the Tivoli, but will be accompanied this week with Norma upon alternating nights.

Vaudeville continues at the Orpheum. Of the three openings last night that of Rosina Vokes at the Baldwin was perhaps the most sensational and drew the most representative audience. Game of Cards, Milliner's Bill and Rough Diamond constitute the entertainment. Miss Vokes' reception was royal to a degree, and Californian in fact. The audience completely filled the house despite the pouring rain. Felix Morris is a desirable acquisition and Courtenay Thorpe as an old member of the Vokes coterie was a favorite here even before last night. Stuart Robson follows in The Henrietta, then Duff's Opera co.

The Bush Street Theatre was not very eagerly sought last night for the first production here of Booties' Baby, nor were those present particularly well entertained. The co. was poorly rehearsed, the action very slow, and the waits between curtains painfully prolonged. This is the cast: Captain Bertie Ferrers, Joseph R. Grismer; Colonel Fairfax, W. C. Dudley; Major Hertog, Louis Belmont; Adjutant Miles, Hugo Toland; Lieutenant Gilchrist, Edgar West; Sergeant Lacey, Harry Davenport; Corporal Peters, Ernest Vincent; Mrs. Peters, Miss Sarah Stevens; Mignon, Little Laura Crews; Bella Ferrers, Miss Isabel Archer; Grace Gilchrist, Phoebe Davies. Frank Daniels follows 28 in Little Puck, then Minnie Maddern in Feather-brain.

Nellie McHenry, John Webster, and co. are in the second week of For Sweet Charity's Sake at the Alcazar. Next week Hamming-bird.

Patti Rosa should thank her stars for having been placed in the New California Theatre, otherwise, with such support and such a co., oh, my! what an array of vacant space would have greeted her. Patti, you may visit us again, but if you do, bring a better co., or it would pay you better to stay away. Mr. Barnes 28, two weeks; Antiope 11.

CHIT: A society lady here interrogated Wallie Eddinger as follows: "Wallie, when you grow too large to play Fauntleroy, won't you be sorry, and what will you do?" "No," said Master Wallie, "I won't be sorry, for then I will play in A Brass Monkey, and any little boy would be very glad to play in the Brass Monkey."—Bijou, Grand and Standard are closed. The Grand re-opens 26 with Bandmann in Corcican Brothers.—Lucia, Carner, Ernani and Lucia Bonita, the Lady at the Tivoli, the Patti Rosa's style is Patti Rosa's. She imitates no one.—Russell Bassett retires from Fauntleroy at Los Angeles and goes East.—Dorothy Rosemore, the handsome California girl, is more satisfactory in Minna Fauntleroy than was Emily Lytton.—Isabella Archer, of the Grismer co., will advance as rapidly if my friend Grismer will coach her a trifle more quickly. I, and others in the audience, heard him through the curtain Friday evening.—Willie Williams has been given the chief urushership at the California. He is the right man in the right place.—Wallie Eddinger pitched a youngsters' game of baseball last Friday in Oakland. He leaves the Fauntleroy co. after the Los Angeles season, going directly East.—The Daily Report has Julius Bandmann down to appear at the Grand. Julius is one of our commercial leaders here, and friend Dasher likely means Daniel.—Fox Dick the bootblack, with J. R. Marshall to manage the pleasure gardens for John Fitch, Jr., at Denver.—Last week I omitted saying W. T. Burton is responsible for the Wild Man of Borneo, as sung by Hoyt's Razzle Dazzle Trio.—E. J. Buckley and daughter Nellie have gone to Pa-o Kobles.—A sea diversity of opinion has arisen as to who is entitled to sing "Razzle Dazzle." W. T. Burton writes a letter to Charles J. Hoyt, which the latter publishes, in which the former says the latter is perfectly welcome to it.—Gavford's Wild West Show exhibits for two weeks at the Orpheum prior to its departure for Australia.—The Grand Opera House re-opens under the leasehold of John Maguire 28, and the management of Jay Rial. Daniel Bandmann in The Corcican Brothers will be the first attraction.—Joseph Lynn appears as the witch at the Grand 4.—The Emma Juch English Opera co. has been booked for the Baldwin.—Miss Juan Sep, the Hungarian, will probably join a local co. here.—The Grismer-Davis party contemplate a season in Australia.—Young Henry Davenport, with the Grismer-Davis co., is a clever fellow, and there may be an Eastern place for him soon.—Fanny Davenport and Melbourne MacDonnell have closed their season under Manager Al Hayman and gone West.—Nellie McHenry will preside at the Elks ladies' social next Sunday at the Bush Street Theatre.—Charles M. Pyke and his pretty wife Louise Manfred are organizing a light opera co. for the interior.—Charles H. Hoyt is building a new play around the Wish Cantata, of which the music is by H. J. Stewart and the words by Peter Robertson.—Manager Alfred Bouvier is personally supervising the coast tour of the Fauntleroy.—Samuel P. Co. in advance of Little Puck, is here.—Mr. Hoyt has presented gold brass monkeys as watch charm to Peter Robertson and bangle to Mrs. Harry Mann.

CINCINNATI.

Robert Mantell's engagement at the Grand was brought to a successful close Oct. 26. Little Lord Fauntleroy week ending 2. W. H. Crane 4.

Fantasma at Heuck's during week ending 26 proved a most profitable card, the attendance on several evenings being sufficiently large to test the capacity of the theatre. The piece was superbly staged and the cast was an improvement on that of previous years. Most Fortie in the title role, Pazzella as Pico, and Ida Mausey as Lena, were excellent in their respective parts, while the specialties of the Le Pre brothers (three in number) and Little Totsey's singing enhanced the general excellence of the entertainments. Richard Golden in Old Bed Proddy during week of 28, followed 4 by Joseph Hawthorn in Paul Kassar. Shenandoah.

Evans and Hoy in A Parlor Match, filled Havlin's nightly during the week's engagement which terminated 26. Lights and Shadows, with May Newman in the leading role, week of 28.

The third week of the Wilbur Opera co.'s stay at Harris' was ended 26. The co. is doing an excellent business, the house being crowded at each performance.

Hyde's Star Specialty co. which attracted largely at People's during week ending 26 numbers several very clever vaudeville artists in its ranks and furnished an exceedingly interesting programme. The Clipper Quartette, Frank Howard, Ed. Favor and Edith Sinclair, McIntyre and Heath and James McAvoy in their several specialties were accorded a hearty reception and Hanson and Fields in their musical act were nightly encores. The week of 28. Lily Clay's Gaiety co. 4.

The Sunday "Pops" at Music Hall are drawing an immense attendance and Manager Hallenberg is giving his patrons a thoroughly enjoyable programme at each concert.

ITEMS: Shenandoah follows Paul Kassar at Heuck's—Della Callahan, a stage-struck young lady of this city, who joined the Pearl of Pekin co. here 29, returned 27 from Cleveland thoroughly cured of her infatuation of the stage.—Arthur Cole and Harry Sheldon joined the Nellie Free co. last week.—Notwithstanding the suppression of Sunday theatricals in Cincinnati, the various theatres, without exception, are doing a more successful business now than at the corresponding time last season. This coupled with the fact that Cincinnati is the best of an exciting political campaign, with parades and meetings of amusement, the stage entertainment at Kohland and Middleton's Museum during week ending 26 was attractively furnished by the Roche Star Specialty co.—Frank Mordant, Stuart Robson's leading support, has been confined to his room at the hotel in this city since the co.'s departure, suffering intensely from an attack of acute rheumatism.

PHILADELPHIA.

The newest attraction of the week closing Oct. 26 was The Great Metropolis, which was seen at the Walnut Street Theatre. It proved to be a good melodrama of the conventional sort. The company taken as a whole was very good and gave a remarkably spirited performance. It drew very good houses and was received with much favor. The shipwreck and life-saving scene in the fourth act aroused a great deal of enthusiasm. A Dark Secret week of 28.

Captain Swift played to moderate business at the Chestnut Street Theatre. It was seen in this city at the beginning of this season. For week of 28 Herrmann's Transatlantic Vaudeville co. will appear at this house and at the Broad Street Theatre simultaneously, the various artists in turn being carried from one house to the other English fashion in cabs.

Bluebird, Jr., continued playing in bad luck at the Broad Street Theatre. Having played to unsatisfactory business for three weeks it canceled its fourth week, hence the arrangements were made as mentioned above. Bluebird, Jr. will lay off this week and will be seen at the National Theatre week of 4.

The musical farce-comedy Two Old Cronies was the attraction at the Arch Street Theatre. This class of entertainment has for several seasons proved successful here, and seems to be one that which is desired by its patrons, as there was a marked improvement in the business. Sol Smith Russell in A Poor Relation week of 28.

Kiralfy's Antiope completed its third and last week at the Park Theatre where it played to very light business. The J. W. Morrissey Opera co. week of 28.

At the Grand Opera House Bartholomew's Equine Paradox upon its second week repeated the success of the previous week. The Bostonians week of 28.

The McCaull Opera co.'s production of Clover continued to be the attraction at the Chestnut Street Opera House. It has been quite successful, but as it has now run for three weeks it was not surprising to note a falling off in attendance. The season continues for another fortnight.

The Emma Juch English Opera co. was heard in repertoire at the Academy of Music. The business was satisfactory, but, unfortunately, the same term cannot be applied to the performances. Some of the principals were unsatisfactory, and both the chorus and orchestra were, to say the least, disappointing. The feature of the week was the first production in English of Messier's Trumpeter of Sakkingen. It proved to be an attractive work, but a second hearing would be necessary to judge of its merits.

Corinne, upon her second week at the National Theatre, appeared in Monte Cristo, Jr., and played to crowded houses. The performance was excellent. A march executed by sixteen ladies was, without exception, the best I ever saw upon any stage. Siberia week of 28.

Right's Right played to moderate business at the Standard Theatre. A Clean Sweep week of 28.

At the Central Theatre, the American Four and Mile Garretta's Double Specialty co. gave a good performance and played to crowded houses. The Howard Athenaeum Star Specialty co. week of 28.

The Streets of New York was excellently presented at Forepaugh's Theatre by a specially engaged co. J. H. Gilmore appeared as Badger and Theodore Hamilton as Gideon Bloodgood. The cast also embraced Ben F. Homan, George R. Radcliffe, Hardie Kirkland, Wash T. McVillie, Helen Tracy, Ruth Hamilton, Alice Brooks and Emma Hooper. I give this partial list to show how strongly the productions at this house are cast, and I may truthfully add that the stage settings, prepared especially for this production, were really excellent.

The setting representing a snowstorm in Union Square was a beautiful piece of perspective painting, and the first scene in the Five Points was a capital stage effect, the realism being enhanced by a steam fire engine in action and belching forth sparks and smoke. There was good business during the week. The Hidden Hand week of 28.

The St. Felix Sisters appeared at the Lyceum Theatre and played to good business in A Royal Hand, which proved to be an entertaining farce-comedy. A Boy's Trap week of 28.

The Metropolitan Opera co. continued to be the attraction at the Continental Theatre. The Chimes of Normandy and The Bohemian Girl were presented during the week and were both well rendered, but the business was unsatisfactory. Same attraction continues.

Pat Rooney played to good business at the Kensington Theatre. A Bunch of Keys week of 28.

The old story of a good performance and correspondingly good business was told again at Carnarvon's Opera House.

ITEMS: The air is full of rumors of new theatres, not less than four being contemplated. There are too many now, and to those who are anxious to invest money in theatrical property, I will give this hint; all that we now need is a small theatre in a central location, equipped with a good stock co. The time is ripe for this and for this alone.

HARLEM.

Mankind did not equal the business of its two predecessors at the Harlem Opera House week of Oct. 27. The play is more to blame for this falling off than is the theatre, whose audiences demand the very highest order of attractions. That excellent actor, W. H. Thompson, added another leaf to his wreath of artistic victories by his superb performance of Daniel Goodgood. Clever portraiture was those of Messrs. Forrest, Robinson, Springer and Fisher. E. H. Sothern in Lord Chumley Oct. 28.

The familiar and ever-mirthful Tourists did good business at the Theatre Comique. W. Mestayer has gathered about him a thoroughly enjoyable co., whose merry pranks were rewarded by nightly increasing houses. Jim the Penman 28.

Reilly and Woods co. to the regulation good business at the Olympic last week. Bents Sautley 28.

ITEMS: The advance sale for Southern is the best the Opera house has had so far.—The "heralds" for Emma Juch are elaborate in workmanship and dignified in diction.—Madison Square and Lyceum Theatre successes, both up here next week, argues well for Harlem.—Dan McCullough made many friends here.

PITTSBURG.

We continue to boom notwithstanding the fact that our this year's Exposition is a thing of the past. Even at metropolitan prices, which prevailed week closing Oct. 26 at the Grand Opera House, Little Lord Fauntleroy played to very large business. An extra matinee was given 25 to accommodate those who were unable to obtain seats for the regular Saturday afternoon performance. Ray Masheff and Tommy Russell alternated as the Little Lord and to say that they acted the part admirably is but to reiterate the sentiments of all those that saw them. The remainder of the cast all did well, especially Frank E. Aiken, M. B. Snyder and Elizabeth Garth. This week Roland Reed in The Woman Hater.

At the Bijou the Oliver Doud Byron comb. held full sway and played to a rousing business. The Allegheny folks turned out in full force to welcome the return of Beatrice Moore who is a resident, born and bred of our sister city. Miss Moore did well in her several parts. Mr. and Mrs. Byron were excellent. Zig-Zag 28.

At the Academy, Harry Watson's admirable vaudeville comb. played to large business. Gillett's World on Wheels comb. 28.

At Harris' Dan'l Boone did large week's business, the S. R. O. sign having been brought into play at many performances. Gray and Stephens' comb. 28.

ITEMS: Manager Wilt has placed his son in the

box-office at the Grand Opera House.—Theodore Thomas' orchestra will give a concert at Old City Hall 1.—Salvini will be at the Grand in the near future.—D. H. Wood, who plays the leading part in Daniel Boone, was at one time a composer in the Leader office in this city.—Evans and Hoy open at the Bijou 4.—Manager Geary, of this city, is organizing a minstrel co.—Emily Lytton, who plays the rather disagreeable part of Minna in Little Lord Fauntleroy, made quite a hit here. She has signed to play in a metropolitan stock co. next season.—Manager Williams' Variety comb. started out on the road 25.—George C. Jenks and M. F. Thurston have leased the U. S. Mail to Frank David who will hereafter manage it.—One of the suppers in Across the Continent at the Bijou acted in the same capacity for Oliver Byron when the play was first given at the Opera House in 1870.

NEW ORLEANS.

The best business of the week was done at the Grand Opera House by the Haverly-Cleveland Minstrels. The co. had been billed for nearly a month, and as a consequence a jammed house was present 26. The management claims that the audience was the largest in the history of the theatre, and the claim is good. The Monday night audience was exceptionally large and business continued big all through the week. The first part was staged in a gorgeous manner, and the costumes were by the vocalists' and end-men were magnificent. Dore Davidson and Ramie Austin Oct. 27. Held by the Enemy 3.

At the Academy of Music, Dr. Charles L. Howard's co. closed a satisfactory engagement in The Main Line 26. Belle Sutton deserves special mention for her rendition of Posey. The piece was nicely staged and the effects were realistic and well worked. Louis James 3.

The second and last week of Bristol's Educated Horses at the St. Charles Theatre, opened 25. The horses had good houses. Agnes Herndon 27; Cal Wagner's Minstrels 3.

The Leslie Davis co. headed by Annie Burton, a clever actress, did nicely at the Avenue Theatre. The Set of Ice was played the first three nights of the week and then R. C. White's version of She was presented with good results. Cold Day 27; Murray and Murphy 1.

Gossip: T. D. Lowden, son of Captain Lowden, of the Avenue, accepted a position as treasurer with the Main Line co.—A telegram received by Manager Bidwell from Mr. Rice says that the Evangelical co. will not come to the Academy of Music this week, and the house in consequence will be dark.—John Queen, one of the bright lights of the Haverly-Cleveland Minstrels, was formerly a newsboy here. He was given a royal reception on Sunday night, and presented with a large stand of flowers.—Manager Greenwall has gone to Texas but will be back shortly. Ed Greenwall has charge of the Grand in his absence.—Philip C. Beaton is here ahead of the Davidson-Anstin co. and J. P. Tucker is preparing the fences for F. Her's Cold Day.—The French Opera Troupe is expected to arrive here in a few days.

Rehearsals will be commenced immediately and the first performance given about 5. The personnel of the troupe has been announced and the dailies all speak kind words of it.—Sig. Faranta has returned from his European trip looking better than when he left here.

BROOKLYN.

A Hole in the Ground crowded the Grand Opera House at each performance week closing Oct. 26, and the audiences applauded the time-worn jests as of yore. John A. Stevens in Wife for Wife did well Oct. 26. The Redmond-Barry co. 4.

Large business was done by Primrose and West's Minstrels at the Park Theatre during the week closing 26. The co. is undoubtedly the strongest of the kind now on the road. Annie Pixley in 22 Second Floor attracted a very fair audience 28. The Lyceum Theatre co. in Sweet Lavender 4.

Hamilton Harris in In the Ranks was very successful at the Brooklyn Theatre last week. N. S. Wood made his first appearance in this house 28 in Out in the Streets. A good house was in attendance. Pat Rooney 4.

At the Criterion, Agnes Villa in The World Against Her did a fair business last week. The attraction 28 was the Thomas Opera co. The Chimes of Normandy was sung. During the week The Mikado is to be presented. Tom Ricketts 4.

Harry Kernell's co. crowded Hyde and Belman's Theatre all last week. The American Four co. did well 28. Next week a specially selected co.

A good audience was in attendance at the Academy of Music 28, the occasion being a performance of Faust by the Emma Juch co. The Bohemian Girl and Carmen are underlined for 29 and 30. Otto Hegner is to appear 2.

At the Gaiety the Zanfretta troupe did well 28.

BROOKLYN, E. D.

W. S. Cleveland's Minstrels, with the imitable Rice and Sweetman as end men and the imperial Japanese troupe, drew good houses at the Amphion week closing 26. Mankind 28; Emma Juch English Opera co. in repertoire 11-2.

Herne's Drifting Apart played to excellent houses last week; strong co. Charles Arnold in Hans the Boatman 28.

Uncle Tom's Cabin did a fair business at Jacobs' Lyceum Theatre last week. In the Ranks 28.

Kellar drew crowded houses at Proctor's Novelty last week. Nelson's Vaudeville co. 28.

WASHINGTON, D. C.

The Exiles was presented at Alhambra's to good houses week of Oct. 26. Rhia 28. Carleton Opera co. 4.

Joseph Hawthorn in Paul Kassar to good business at the National. Held by the Enemy 28. Frederick Warde 4.

John A. Stevens in Wife for Wife had fair audiences at the Bijou. Paymaster 28. Zo-Zo 4.

Nelson World co. Kernan's 4.

ITEMS: Prices were reduced last week at the Bijou to 25 and 30 cents. I do not know if this is to continue or not.—Cool Burgess and David Towson, his manager, are visiting the parents of the latter in this city.

JERSEY CITY.

Annie Pixley and co. occupied the Academy of Music week of Oct. 24, presenting 22 Second Floor for the first four nights and The Deacon's Daughter the balance of the week. The performance was the same as has been witnessed in this city, although the star's tendency to *embellish* somewhat detracts from her power to charm. The support is really capable in their respective roles and the performance was even and pleasing.

BALTIMORE.

At the Holiday Street Theatre Mlle. Rhea appeared during the week closing Oct. 26 in her new play, Josephine, to well-filled houses and appreciative audiences. In the titular role the star has a part which seems to suit her admirably; her portrayal of it was well-conceived and strongly drawn, and the manner in which she costumed it showed a study of detail that was in the highest degree satisfactory. The support of William Harris was excellent. His Napoleon was a clever piece of character acting and his make-up a striking likeness of Bonaparte; the balance of the co. was fairly good. Creston Clarke begins a week's engagement 28.

Marie Wainwright's sumptuous revival of Twelfth Night drew crowded houses at Harris' Academy of Music week closing 26, and was one of the noteworthy events of the present dramatic season. Miss Wainwright's Viola was delightful, the many varying phases of the character, its delicate humor and deep sentiment, she entered into with a thorough grace and charm, and was particularly happy in the duet scene; her costumes were quite elaborate. William Owen was an untouchable and droll Sir Toby, and Barton Hill invested Malvolvo with amusing pomposity. Miss Hatch made a pretty Olivia and Louise Mulderer an effective Maria. The scenery was a series of exquisite pictures and the stage setting in thorough keeping with it. Conrad Opera co. week of 28.

Frederick Warde has always been a favorite with theatregoers here, and his friends welcomed him right royally at Ford's Opera House during his recent tour, the week closing 26. He revived The Mountbanc, and gave a very strong performance of the trying role of Belphégor. Wilfred Clarke (a brother of Creston) played the comedy role of Belphégor's assistant most effectively. The balance of the support calls for no comment. Neil Burgess in The County Fair week of 28.

Ida Siddons' Burlesque co. closed a week of good

business at the Monumental Theatre 26. May Howard's co. week of 25.
His Natural Life was presented at Front Street Theatre last week, with Ingo Tyrrell in the stellar role. The house was filled nightly. The Ruling Passion 28.
Two audiences a day, and good sized ones, witnessed Charles Bowser in Cheek at Forepaugh's Temple Theatre week closing 26. The World Against Her week of 25. In Mason, in A Clear Sweep, next.

ST. LOUIS.

The chief attraction of the week closing 26 at the Olympic Theatre was the engagement of W. H. Crane. He presented On Probation, The Balloon, Papa Perichon and The Senator. The last had its initial performance here under the direct supervision of Sydney Rosenfeld, one of its authors. A large and thoroughly representative audience witnessed its first production. The comedy deals with the social and political life in Washington, and in fact is something of a satire on the doings and customs at the Capitol. The leading character, the Senator, who, of course, is Mr. Crane, undertakes to pass a claim through Congress. He is secretly in love with the claimant's daughter, but he assists in getting the claim passed after the usual number of incidents and opposition to it, only because he believes she is too poor to marry the man he thinks she loves. The claimant dies under the excitement attending the passage of the bill, and the Senator discovers that the daughter loves him. There are many laughable and funny incidents attending the passage of the bill that are brought out very strongly. The principal characters in the comedy were Mrs. Hilary, a dashing widow, taken by Mrs. George Drew-Barrymore, who did the best work of the evening after Mr. Crane. Josie Armstrong, an ingenue young girl, taken by Miss Jane Stuart; Sharpless, a lobbyist; Lind, Schuyler, U. S. A.; Baron Ching Ling, of the Chinese legation, and several other important ones. The story was well delineated and very entertaining, and Mr. Crane's part fitted him admirably and gave him fine scope for his abilities as a comedian. The play made an undeniable hit, and will undoubtedly prove a drawing card hereafter to the American. Both Mr. Crane and Mr. Rosenfeld were called before the curtain on the first night, and each made a few happy remarks appropriate to the occasion. The Burial week of 25.
At the Grand Opera House week of 26 Harry Lacy and the strongest co. that he has yet had, played his third engagement in this city in The Still Alarm. The engagement was a most successful one in every way, and the interesting and startling features of the drama were all brought out in so realistic a manner as to make its usual hit. He, She, Him and Her week of 27.
J. I. Dowling and Sadie Hanson in The Red Spider and Nobody's Claim, attracted lovers of the sensational at Pope's Theatre. Nat Goodwin in his new play A Gold Mine, week of 25.

At the People's Theatre Fernald, a pretty melodrama, pertaining to home coming during the late war, was given, and it drew well. It was well starred. Aiden Benedict in Fabio Romano week of 25.
ITEMS: The many friends of Will Smythe of The Burial co. tendered him a benefit 26, during the engagement of his co. He is an old St. Louis boy, and the benefit will be a big one. Gus Thomas, another St. Louis boy, and the author of The Burial, arrived in the city yesterday from New York, to play in his drama. This is a special engagement, and for this week only. He has just finished a one-act comedy for A. M. Palmer of the Union Square Theatre, called A Man of the World, that will be produced in a short time. Several of the audience called for D. D. Lloyd; the other author of The Senator, Mr. Crane's new play, on the night of his first production, little knowing that poor Lloyd had just died. The costumes worn by the ladies in Mr. Crane's comedy, The Senator, especially those of Mrs. Barrymore, were so elegant as to evoke enthusiasm among the ladies. Francis Field, a St. Louisan, as Aiden Benedict's leading lady. A quiet little breakfast was given to Mr. Crane on the morning of the 26, the last day of his engagement here, at the Elks Club. Among those present were Mayor Keenan, Col. Lewis Clark, John W. Norton, Mr. J. L. Rhine, Joe Arthur and others.

ALABAMA.

TUSCALOOSA.—ACADEMY OF MUSIC (J. G. Brady, manager): The Main Line Oct. 25-29; small houses, but good performances.
MONTGOMERY.—CITY OPERA HOUSE (Murray and Smith, managers): Little Elmer in repertoire Oct. 15-20. Miss Evans had an \$800 house 18. Newton Beers' Lost in London co. 29.
MONTGOMERY.—MONTGOMERY THEATRE (G. F. McDonald, manager): Little Elmer's Gayety co. Oct. 17 to moderate business. Effie Ellder presented for the first time in this city her latest success The Governor, to a large and well pleased audience 25. The play was well presented, and Miss Ellder is to be congratulated on her good support.
SELMA.—ACADEMY OF MUSIC (Louis Gerstman, manager): Effie Ellder had a very large and refined audience Oct. 21.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (W. O. Thomas, manager): George Wilson's Minstrels Oct. 15 packed house. Carrie Radcliffe 18-25.
PINE BLUFF.—OPERA HOUSE (S. F. Hildheim, manager): George Wilson's Minstrels Oct. 14 to S. R. O. Jack Curry's Irish Hearts of Old 16 to fair business. James D. Clifton's Ranch King 25.
HELSEA.—GRAND OPERA HOUSE (F. R. Silger, manager): Jervie Holmes during Fair week drew largest and most appreciative audiences of the season.
HOT SPRINGS.—OPERA HOUSE (Garratt and Viles, managers): George Wilson's Minstrels Oct. 15 played to an overflowing house. Owing to the breaking of the gauge of H. S. R. R. the co. was detained 17 and played to fair business. Huntley Harrison co. at popular prices in A Celebrated Case, Only a Tramp, Enoch Arden and Lynwood did a medium business week closing 26.

CALIFORNIA.

FRESNO.—RUG'S THEATRE (Charles Riggs, manager): Hermann delighted a crowded house Oct. 14.
OAKLAND.—OAKLAND THEATRE (A. W. Schell, manager): Fanny Davenport, in La Tosca, Oct. 25, drew good house at advance prices.
SAN BERNARDINO.—GRAND OPERA HOUSE (Lecher and Wyatt, managers): Harry and Murphy to full house Oct. 4, 5. Fanny Davenport, in La Tosca, played to capacity of house at advanced prices 6. H. Chanfrau, in Kit, to top-heavy but appreciative house 11. Little Lord Fauntleroy co. 20, 21.—ITEM: San Bernardino is the only town of equal population (10,000) located for Gilmore's Band. This is due to the fact that Riverside, Colton, Redlands and Maricopa are tributary to this city (27 county seat), being connected with it by motor roads.

COLORADO.

DENVER.—TAMOR GRAND (Peter McCourt, manager): Thomas W. Keene did a very large business week of Oct. 14. Minnie Maddern presented Featherbrain 21 before a large audience.—METROPOLITAN (H. F. Bush, manager): Mr. Barnes of New York played to \$6,000 week 14. Mr. Senger made more than he would had he played on a guarantee of \$500 for the week which was the original understanding. Frank Mayo opened in Davy Crockett to a good house 21. Gilmore's Band 24, 25.
ASPEN.—The Stowaway opened to a large house Oct. 14 but fell off one-half 15. The act on board the yacht Suez was loudly applauded. Harry Hooker in an excellent comedy, Grace Thorne, a most beautiful woman, though she did not have an especially strong part, made a pronounced hit.
COLORADO SPRINGS.—COLORADO SPRINGS OPERA HOUSE (S. N. Wye, manager): The Stowaway Oct. 17 did the largest business of any co. here this season.

CONNECTICUT.

HARTFORD.—OPERA HOUSE (F. F. Proctor, manager): Carroll Johnson played a large audience in Farina's Well Oct. 21. To those who had

only seen Mr. Johnson in burnt cork heretofore, his versatility was a surprise. The Bostonians drew fair houses 23-24. The Suspect, Henry Lee's stormy military drama, closed the week to good business. Mestayer's Tourists 25-29. Haverly-Cleveland Minstrels 30.—ITEMS: Past E. R. Bunce, of the local Elks, has been engaged by Harry Kennedy to act as treasurer of his Siberia co.—Hattie Marshall, a handsome and dashing soubrette, well known here, and formerly with Duff's co., has signed with Hoyt's Rag Baby.—During the engagement here last week of the Dark Secret, Oraman Houser, who is a feature with that co., took a daily spin on the river in his shell. He contracted a severe cold and a consequent illness dangerously ill at New Haven, threatened with typhoid fever. His physician is quite alarmed at his condition.

MERIDEN.—DELEVAN OPERA HOUSE (T. H. Delevan, manager): The Zella Tilbury co. closed a very successful engagement Oct. 25.

NEW HAVEN.—HYPERION THEATRE (G. R. Bunnell, manager): The Bostonians in English opera Oct. 25-26. Very large audiences welcomed each performance. The Suspect week of 25.—PROCTOR'S OPERA HOUSE (Proctor and Turner, managers): The Dark Secret, with its realistic effects, drew good houses 21-23. The New Mrs. Partington, by Stanley's Opera, played to light business 24-26. Co. and play both much below the average. Reilly and Woods' co. week of 25.—GRAND OPERA HOUSE (G. R. Bunnell, manager): The Night Owls fulfilled a very successful engagement 26. Co. good.

WATERBURY.—JACQUES OPERA HOUSE: E. H. Southern and his excellent co. from the Lyceum Theatre, presented Lord Chumley Oct. 21 to the largest and most fashionable audience of the season. Muggs' Landing 23 to fair business. The co. was good.

NORWICH.—OPERA HOUSE (Andrew and Harris, managers): Zella Tilbury and co. week of Oct. 21 to large houses. Miss Tilbury proved herself an actress of considerable ability, and her support, headed by Arthur Linn, was very good. They return for a week in January, and are sure of a hearty welcome.

MIDDLETOWN.—MCDONOUGH OPERA HOUSE (A. M. McDonough, proprietor): Hardie Van Leer co. 17. Large and well pleased audiences. Macy's C. O. D. 21; fair house. Ludwig Concert co. 24 to light business, but well pleased audience.

WILLIMANTIC.—LOOMER OPERA HOUSE (S. F. Loomer, proprietor): A very enjoyable entertainment was given Oct. 23 by Lily Runala, singer and reader. Mile Bertha, Drusill, violinist, Carlos Florentine, baritone and Dr. Ramon S. Aquabella, pianist. Alone in London 29.

SOUTH NORWALK.—MUSIC HALL (J. M. Hoyt, manager): The Adams Stock Dramatic co. Oct. 21-26 in a varied repertoire at popular prices drew packed houses during the week.

NORWALK.—OPERA HOUSE (Norwalk Amusement Co., managers): Thrown Upon the World co. 22; good house.

NEW BRITAIN.—OPERA HOUSE (L. E. Pike, manager): Thrown Upon the World Oct. 21 to light business. The Ludwig Concert co. gave a most enjoyable concert to a small house 23. Muggs' Landing 24 pleased the house as usual.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Professor W. W. Dayton's Mystery co. Oct. 24-27; poor business and unsatisfactory performance.

BRIDGEPORT.—HAWES OPERA HOUSE (R. Tomlinson, manager): E. H. Southern in Lord Chumley Oct. 22 attracted the largest house of the season. Supporting co. excellent. T. H. Winnett's co. presented Shamus O'Brien 25-26; business fair.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Bellanger, managers): Corroll Johnson in the Fairies' Well pleased large audiences 21-23. A Dark Secret, with its huge tank and mechanical effects, also satisfied large houses 24-26.

DANBURY.—OPERA HOUSE (F. A. Shear, manager): Thrown Upon the World Oct. 23; fair house. Zella Tilbury in repertoire 24-26; more than pleased good audiences.

DAKOTA.

SISMAK.—ATHENEUM (J. D. Wakeman, manager): Russell Farce Comedy co. in City Directory Oct. 6-7; good business.

DELAWARE.

WILMINGTON.—PROCTOR'S GRAND OPERA HOUSE (Proctor and Soulier, managers): The Two Johns was presented Oct. 21-23 to large audiences and proved to be a laughing success. We, Us & Co. 24-26 also drew large houses and crowded every body. Ida Siddons' Barlesque co. 28-30. A Possible Case 31-2.

FLORIDA.

PENSACOLA.—PENSACOLA OPERA HOUSE (McConnell and Yonge, managers): Lilly Clay's Gayety co. Oct. 14 to a well-filled house. Haverly-Cleveland Minstrels 17 drew the largest audience ever seen in our city. Receipts nearly \$300. The melody, "Sitting in the Twilight," sung by Castle Bridges, was loudly encored, as also the jolly and cheerful "Cry Baby," sung by Banks Winters. The Japanese Truism cannot be excelled. Effie Ellder 23 in the domestic drama, The Governor, to a appreciative audience.

GEORGIA.

ATLANTA.—NEW OPERA HOUSE (D. P. Haselton, manager): Held by the Emory co. Oct. 17; good business. Gran Opera co. 21, 22 to fair business. Alice Vincent is a recent valuable acquisition to this co. Louis James 25; Era Kendall 24.

AMERICUS.—Era Kendall in A Pair of Kids Oct. 17 to only fair business.

ATLANTA.—DEWEE'S OPERA HOUSE (L. De Giva, manager): Gran Opera co. drew large houses Oct. 16, 17. Held by the Emory 18, 19 and continue played to excellent business 20. Lizette Evans' co. drew good business 21, 22. Miss Evans is a great favorite here, and each performance gave perfect satisfaction.

BRUNSWICK.—LARISSA OPERA HOUSE (W. T. Glover, manager): Cora Van Tassel in The Little Sinner to a large and appreciative audience Oct. 18. Lilly Clay's Gayety co. had a crowded house 19. Cora Van Tassel in The Hidden Hand gave entire satisfaction to a large audience 20. Gordon, Cook and Dillon's Minstrels 24.

AUGUSTA.—GRAND OPERA HOUSE (Stanford R. Cohen, manager): Gran's Opera co. Oct. 21, 22 in Brigands and Virginia and Amorita had fair attendance. Lilly Clay Gayety co. to a full house 24.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Fisher's Cold Day co. Oct. 23 to excellent business. Gran's Opera co. played a very successful engagement 23, 24, with matinee.

ILLINOIS.

CANTON.—OPERA HOUSE (C. N. Minkie, manager): Gilbert and Dickson's She, Oct. 7 to a crowded house. Last Days of Pompeii 16 to small business. Beach and Bowers' Minstrels 24.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Blind Tom matinee and evening, 19; small house.

DECATUR.—GRAND OPERA HOUSE (F. W. Heine, manager): The Last Days of Pompeii Oct. 15 to a good house. Hanson's Fantasma to big business, 17-19.

ELGIN.—DU BOIS OPERA HOUSE (Swan and Jencha, managers): The Trades Carnival was presented again Oct. 17, 18, to crowded houses. This has been one of the most successful enterprises ever undertaken by home talent.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (J. H. Freeman, manager): Beach and Bowers' Minstrels gave a very creditable performance to small house Oct. 21. Dore Davidson and Ramie Austin, supported by a fair co., presented Guilty Without Crime to a small but appreciative audience 23.

CAIRO.—NEW OPERA HOUSE (Sol A. Silver, business agent): Robert A. Downing, in Count Claudio, had a small house Oct. 19. No interest was taken in the play, it being cut so that the plot was almost entirely lost.

GALESBURG.—NEW OPERA HOUSE (W. F. Bailey, manager): The Mousetrap, by local talent, Oct. 21; full house. Aiden Benedict, in Fabio Romano, drew advance sale. World's Minstrels at Jane Combs, in Black House, Nov. 4.

LINCOLN.—GILBERT'S OPERA HOUSE (R. C. Maxwell, manager): Gilbert and Dickson's She, 9 to light business. The co. was the greatest, not even excepting amateurs, our people have ever seen.

They had not only Webster Brady's version of the piece, but also used that co.'s paper. Edward J. Hanson's One of the Finest to fair business. Tom Sawyer 22. Beach and Bowers' Minstrels 24.

DIXON.—OPERA HOUSE (A. E. Truman, manager): Frank Griswold's U. T. C. played to fair business Oct. 18. The Wild Goose Chase 20, gave a pleasing entertainment to a fair house, 21.

CHICAGO.—OPERA HOUSE (S. L. Nelson, manager): The Andrews' Opera co. in Erminie, had a large and fashionable house Oct. 17. Town Lots, to a small house, 22. Estelle Clayton, in On the Hudson, 26.

QUINCY.—OPERA HOUSE (John Schoeneman, manager): Cal Wagner's Minstrels Oct. 18. The performance was a disappointment in every particular to the large audience that assembled. The co. is far below the average. Aiden Benedict, in Fabio Romano, 24. Geo. Adams, in He, She, Him, Her, 26.

MONMOUTH.—Hanson's Fantasma Oct. 26; large business at advanced prices. John Fay Palmer's Last Days of Pompeii gave satisfaction 19. Burlington co. 21-23. Mrs. Scott-Siddons 25.

PEORIA.—GRAND OPERA HOUSE (Lem H. Wiley, manager): The Pathfinders in repertoire, closing Oct. 26; business large. The City Directory drew crowded houses 24, 25. Rose Cagham 31.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams, manager): Kate Castleton's second appearance here Oct. 24 in A Paper Doll, fully installed her as one of the idols of Streator's theatregoing public. Excellent support and a good house.

STERLING.—WALLACE OPERA HOUSE (Lawrie Bros., managers): Beach and Bowers' Minstrels Oct. 7; satisfactory performance.—ACADEMY OF MUSIC (E. H. Purcell, manager): Griffin's U. T. C. 19; big business. G. H. Adams' He, She, Him, Her 22; splendid performance to light business. Kate Castleton in A Paper Doll 27; fair business.

JOLIET.—OPERA HOUSE (R. L. Allen, manager): Edwin Barbours, in A Legal Document, Oct. 30; fair business to a pleased audience. Keep it Dark, with W. T. Bryant in the leading role, 24, to one of the best houses of the year; performance satisfactory in every way. Mr. Bryant gets funnier each time we are favored with his presence. E. J. Hanson's One of the Finest 26; light business and unsatisfactory performance.

BLOOMINGTON.—DURLEY THEATRE (Perry and Baker, managers): Guilty Without Crime to poor business Oct. 21. Kate Castleton, to a good business 22. Aiden Benedict in Fabio Romano, to a very light house, 23. Emma Abbott Grand Opera co. gave entire satisfaction to the capacity of the house, 24.

PANA.—HAYWARD'S OPERA HOUSE (Race and Roley, managers): Andrews Opera co. were greeted with largest house of the season, Oct. 8, and gave entire satisfaction. Trisix 24.

INDIANA.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Fernald Oct. 17, 18, to small but delighted audiences. Bennett and Moulton Opera co. week closing 26 to light business.

RICHMOND.—PHILLIPS OPERA HOUSE (G. W. P. Jackson, manager): The Fox Men's Club Oct. 21 to a fair house. A packed house greeted Monroe and Rice in My Aunt Bridget 23.

ELKHART.—BUCKLEY OPERA HOUSE (J. L. Brodick, manager): White Slave Oct. 21; good business.

NEW ALBANY.—OPERA HOUSE (John Harbeson, manager): Stetson's U. T. C. played to a good house Oct. 19. Al G. Fields' Minstrels 2.

PERU.—EMERICK'S OPERA HOUSE (S. C. Constant, manager): Francis Murphy, the temperance orator, occupied the opera house during the past ten nights. The Old Homestead 25.

FRANKLIN.—STOREY AND SCHOLIER'S OPERA HOUSE (Storey and Scholier, managers): The Little Nugget co. 24.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbot, managers): The Midnight Bell closed a successful three night engagement Oct. 23. Robert Downing and Eugenia Blair in Count Claudio, Virginia Ingomar and White Pilegrim 24. Business large.—ENGLISH'S OPERA HOUSE (Dickson and Talbot, managers): Cawthorne's Little Nugget co. filled the house nightly week closing 26.—ITEM: The National Druggists are holding a convention here. They attended Robert Downing's performance at The White Pilgrim in a body, making a party of thirty-five.

EVANSVILLE.—NEW GRAND (M. J. Bray, Jr., manager): The Emma Abbott Opera co. formally opened this theatre Oct. 17, 18. This was made the gala event of the season. The theatregoers of the adjacent towns united with our own in opening the new house. The New Grand is considered by all as being one of the finest finished theatres in the country. The interior arrangements, decorations, etc., are magnificent. The stage arrangement is such as will permit the use of scenery any size, being fitted up with patent adjustable grooves, and having a distance of seventy-two feet from rigging left to stage. The receipts of the Abbott engagement, including auction sale of seats, amounted to nearly \$10,000. Conrad the Corsair drew an audience numbering 2,000-21. Hundreds were turned away, the house being packed from pit to dome. Estelle Clayton 23; Stetson's U. T. C. 26.

LOGANSPORT.—OPERA HOUSE (William Delan, manager): The Stuart Theatre co. played in repertoire in crowded houses Oct. 28.—ELIAS: Mr. Stuart was initiated into the order of Elks during his stay in the city, and was presented with a handsome Elk badge by his wife.

MARION.—SWEETNER'S OPERA HOUSE (E. C. Middleton, manager): The Gilbert Opera co. in repertoire of light operas Oct. 17-19 to good audiences. Indifferent co. The Burglar, under the management of Matthews and Smith, and presented by a strong cast, pleased a large house 22. Norcoros Opera co. in The Pretty Persian gave general satisfaction to a large audience 23.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. V. Farrar, manager): Ida Van Cortland played to full houses during the week ending Oct. 26.—OLIVER OPERA HOUSE (I. and J. D. Oliver, manager): Rice's Corsair co. 30.

MT. VERNON.—MASSON'S OPERA HOUSE (Myer Rosenbaum, manager): Walter Mathews Oct. 16, 17; good business.

KOKOMO.—OPERA HOUSE (Howard E. Henderson, manager): Adelaide Moore in The Love Story Oct. 21; fair business. Old Homestead to a large house 22.

GOSHEN.—OPERA HOUSE (Rogers and Krutz, managers): A. W. Palmer's New York Theatre co. Oct. 21-23.

FORT WAYNE.—MASSON'S TEMPLE (J. H. Simon, manager): The European Minstrels gave a very indifferent performance Oct. 26 to a light house. Kate Castleton drew well in A Paper Doll 21. Her co. is an improvement on that of last season. A Possible Case pleased a fair house 22.—PEOPLE'S THEATRE (George E. Tucke, manager): Frank I. Frazer did a good business in Diogenes Tramp week closing 26.—ITEM: James D. Gilbert joined Kate Castleton's co. 21 and made a hit. He has recently been with the City Directory co.

IOWA.

BOONE.—PHIPPS THEATRE (Charles E. Phipps, manager): George Ober in Old Homestead Oct. 16 drew well and gave the best of satisfaction. Braving the World to a good house 22.—WEST SIDE OPERA HOUSE: Bronridge and Stock's Theatre co. week of 24.—ITEMS: All visiting co. unite in praising the theatre orchestra. It contains the following artists: Clara Shelters, first violin; J. Shelters, second; R. J. Be, trombone; C. A. Wight, E. flat owner; Fred Montgomery, B flat; Eva Shelters, clarinet; John Sellbros, flute and piccolo; William Cummings, bass.—The Theatre Brass Band, under the leadership of C. A. Wight, is also giving the best of satisfaction.—The dressing-rooms in Phipps are not of the finest order and a few repairs would cause great joy in the hearts of professionals visiting Boone.

FORT DODGE.—FENNER OPERA HOUSE (Guy Rankin, manager): Entertainments crowded upon each other too much during the past week to ensure success. Jane Combs presented Black House to a small audience Oct. 14. The Swedish Ladies' National Concert co. to good business 17. George Ober in Old Homestead met with fair success 17.

MUSCATINE.—TURNER OPERA HOUSE (Barney Schuchman, manager): The Franklin Jones co. opened Oct. 21 for three nights and played to S. R. O. The

Sea Wolf, with the tank, made a great hit.—OLD'S OPERA HOUSE (Grant Springer, manager): John Thompson played to a small house but gave a good entertainment.—ITEM: Coa, wishing to play the Turner Opera House should be careful to address their mail so as to prevent all mistakes, as there has been some misunderstanding between the two houses.

MASON CITY.—PARKER'S OPERA HOUSE (H. G. and A. T. Parker, managers): May Bretteau co. Oct. 26; fair business. Merchant's Carnival by local amateurs Oct. 18, 19, drew crowded houses.

CEDAR RAPIDS.—GREENE'S (F. A. Simmons, owner and manager): He, She, Him, Her, Oct. 19, to good business. Fantasma 29, 30.—ITEM: Jules Kael, business manager of He, She, Him, Her, has assumed the management of that co. in place of James H. Alliger. A. B. Chaney, late treasurer of the Opera House, has resigned to accept the position of advance agent for Mr. Kael. Manager Simmons has secured the services of Warren Passmore, one of the most popular young men in town, for treasurer. Mr. Hous, the stage machinist, has placed in the box office a miniature stage fully equipped with electric drop-curtain, etc., which excites much interest.—I feel justified in saying that no manager in Iowa is aided by a more thoroughly capable and courteous corps of assistants than Mr. Simmons.

DAVENPORT.—BURNIS OPERA HOUSE (A. C. Mann, manager): Emma Abbott Oct. 25, 26.—TURNER GRAND (Charles Kind, manager): Frankie Jones in A Sea Wolf 13, fair house. Cal Wagner's Minstrels 15 gave a fair old-time performance to a light house. He, She, Him, Her, 20; good house.

DUBUQUE.—OPERA HOUSE (Duncan and Waller, managers): John Thompson Oct. 18; poor business. Chip of the Old Block to a rousing house 22.

OSKALOOSA.—MASSON'S OPERA HOUSE (G. N. Beecher, manager): Ole Olson, with Gus Hegge in the title role, Oct. 18, 19, pleased large audiences. Fantasma 23.

OTTUMWA.—TURNER OPERA HOUSE (Dick P. Sutton, manager): Patrick Neeson in A Night in Jersey, played a good house Oct. 17.

ATLANTIC.—ATLANTIC OPERA HOUSE (L. L. Tilden, manager): Edwin F. Mayo in Silver Age to good business Oct. 17; unsatisfactory performance, several of the co. not being familiar with their lines. George Ober in Old Homestead to a large and well pleased audience 21. Business good, considering there were two counter attractions in the shape of a church concert and political meeting. Jane Combs 24; London Concert co. 28.

WATERLOO.—BROWN'S OPERA HOUSE (C. Brown, manager): W. C. Comp's Equestrianism had big houses Oct. 24, 25.

KEOKUK.—KEOKUK OPERA HOUSE (William Weissmann, manager): The Hanson's Fantasma co. (B) played to large audiences Oct. 21, 22. Performances good, but not as satisfactory as those given here last season. George H. Adams and Toma Hanlon in He, She, Him, Her, 25; fair business. John Fay Palmer's Last Days of Pompeii 26.—GIBSON'S OPERA HOUSE (E. Radach, manager): A Wizard Oil co. is giving good performances at this house nightly to large audiences. A small admission fee is charged.

SIoux CITY.—PEAVEY GRAND (W. I. Buchanan, manager): Keep it Dark did a fair business Oct. 21, 22.—Gilmore's Band had good houses afternoon and evening 23. Stowaway 29, 30.—ACADEMY OF MUSIC (W. S. Collier, manager): Emma Frank's Dot co. closed a successful week's engagement 19. Edwin F. Mayo's engagement 21, 22 was canceled. Mr. Mayo found the Academy stage too small for the scenery necessary in The Silver Age.

DES MOINES.—GRAND OPERA HOUSE (William W. Moore, manager): Edwin F. Mayo's Silver Age played to fair business 18-19. During the week to light business 18, 19. Co. deserved good houses. Nashville Students' Sacred Concert did a good business 20. Fantasma 25, 26; Emma Abbott 28, 29.—FOSTER'S OPERA HOUSE (William Foster, manager): W. T. Bryant's Keep it Dark 16; fair business. He, She, Him, Her, with George Adams and Toma Hanlon, drew its usual good house 17. George Ober in Old Homestead 18, 19; light business. Ole Olson 21; good business.—CAPITAL CITY OPERA HOUSE (J. S. Connolly, manager): Rusco and Swift's U. T. C. gave the best entertainment of the kind ever given in this city 18, 19 to S. R. O.

LE MARS.—The Merchants' Carnival was witnessed by large audiences week closing Oct. 26. The small Sisters' Concert 23 to a fair business. Silver King 28.

IOWA CITY.—OPERA HOUSE (J. N. Coldraw, manager): Boston Ideal Minstrels Oct. 19 to fair house. The Last Days of Pompeii, with John Fay Palmer as Arbaces, the Egyptian priest, drew a large and well-pleased audience 23.—ITEM: Will Talbot has returned to the Postage Stamp co.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Margaret Mather, supported by J. B. Studley and an excellent cast, Oct. 14, 15, in Romeo and Juliet and Honeymoon to highly critical and most thoroughly appreciative audiences. John Dillon announced for 16, 17 disappointed on account of illness. Three Wives to One Husband gave general satisfaction 18. Lost in New York 21, 22.—GRAND OPERA HOUSE (C. F. Kendall, proprietor): Gilbert and Dickson's She 29 filled the house from top to bottom. The She of Berenice Howard, who is pretty enough to idealize Haggard's beautiful but cruel heroine was perhaps the most satisfactory portion of the performance. Marie Prescott and R. D. McLean 22, 23 in Winter's Tale and Richard III.

DODGE CITY.—KELLEY'S OPERA HOUSE (Schneider and Watson, managers): The season opened Oct. 18 with Frank Mayo in Davy Crockett. Fine performance to a fair-sized audience. Thomas W. Keene presented Richelieu to a large and delighted audience 21. Charlotte Thompson in Hearts Astray 25.

PARNER.—OPERA HOUSE (Johnson and Fitch, managers): Charlotte Thompson presented Jane Eyre to a small but appreciative audience Oct. 19.

ATCHISON.—PRICE'S OPERA HOUSE (L. M. Crawford, manager): Margaret Mather in Romeo and Juliet drew an elite audience Oct. 18. Charles Gardner, notwithstanding very stormy weather, had a good house 21. Lost in New York to fair business 22. Captain Sorcho of this co., champion swimmer, gave an exhibition in the Missouri River.

WINFIELD.—WINFIELD GRAND (T. B. Myers, local manager): John Dillon in Wanted the Earth 18; good business. Newton Beers in Enoch Arden to good business 21. Scenery good, and if the co. had a good actor to play Mr. Beers' part they would give better satisfaction.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (J. W. Crawford, manager): John Dillon in Wanted the Earth to good business Oct. 10. Newton Beers in Enoch Arden before a large and elite 22. Thomas W. Keene 24.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Newton Beers in Enoch Arden Oct. 18-19; John Dillon in Wanted the Earth and Circuit Judge 21-22, both to fair business. Thomas W. Keene appeared in Richard III. before the largest house of the season 23.—ITEMS: L. M. Crawford was here last week.—S. W. Crabb, of the Ninth Street Theatre, Kansas City, was married in this city 23 to Miss Della Hixon.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): R. King did a fair business Oct. 10. Marie Prescott and R. D. MacLean 23; Irish Hearts of Old 24.

KENTUCKY.

HENDERSON.—OPERA HOUSE (R. E. Cook, manager): Estelle Clayton in On the Hudson, drew a large and appreciative audience Oct. 21.—ITEM: Walter Mathews' co. closed season here 21.

OWENSBORO.—TEMPLE THEATRE (Morton Watkins Co., managers): Stetson's U. T. C. to a fair house Oct. 21. Estelle Clayton, in On the

MASSACHUSETTS.

LOWELL.—**OPERA HOUSE** (John F. Coagrove, manager). Daily has introduced many new features in *Upside Down*. The co. is a clever one and the house was well filled Oct. 18, 19. Bennett and Moulton's *Opera* co. did an enormous business week closing 26. Helen Barry 28, 29. *Shadows of a Great City* 31. **MUSIC HALL** (A. V. Partridge, proprietor). Struck Gas had medium sized audiences 18, 19. Redmond-Barry co. gave good satisfaction 24. Casper The Yodler 25. **BIJOU** (Charles Keyes, proprietor). The usual first-class variety bill is drawing excellently.

BROCKTON.—**CITY THEATRE** (W. W. Cross, manager). Charles E. Verner presented Shamus O'Brien to a rather light house Oct. 18. Co. and play satisfactory. The Boston Rivals gave a fine concert, in the Star course, to a large and appreciative audience 23. Martindale Band, assisted by Walter Emerson's Concert co., and the Rubinstein Ladies' Quartette, gave an excellent entertainment to a crowded house 24. **ITEMS:** C. E. Verner was presented with a handsome silver stick by A. H. Stevens, and T. H. Winnet carried a silver-headed cane, the gift of the Postmaster of Clinton, Mass. Manager Cross has returned from a ten days' business trip to Minneapolis.

LYNN.—**PROCTOR'S THEATRE** (A. H. Dexter, manager). Alone in London pleased good-sized audiences Oct. 17-19. Harry Lee in *The Suspect* 20-22 to moderate business. Minnie Seligman as Gilberte carried off the honors. Never has an actress been accorded so warm a reception in this city. The people rose to their seats to applaud her. *Shadows of a Great City* remainder of the week. **MUSIC HALL** (J. W. Caverly, manager). *Shadows of a Great City* 23-24 to good business. Emma Pollock was a melodious and sprightly little Muggs and one look at Phil Peters as "Soger" Judson caused shouts of laughter. The co. gave a Sunday evening concert to a good house and will play a return date Thanksgiving day. The accomplished young actor, Thomas E. Shea, is filling an engagement week of 28 to good houses at popular prices. Both Mr. Shea and his manager, Mr. Varney, are earnest, hard-working gentlemen. **ITEMS:** Helen Ottolengui was taken suddenly ill during the performance of *The Suspect* 26. Miss Ottolengui was able to appear on the following night. Lynn Lodge of Elks are preparing for a grand benefit performance to take place in Proctor's 27.

TAUNTON.—**MUSIC HALL** (A. B. White, proprietor). Charles T. Ellis in *Casper the Yodler* Oct. 21 to a good house. The Musical Festival 22-24 was a big success. A Rag Baby 25 to a fair-sized audience. **ARMORY HALL:** Irish National Concert co. 26 to a large audience.

WORCESTER.—**THE MUSIC** (George H. Batchelder, manager). Eagle's Nest has been the attraction for the past two weeks and it has drawn crowded houses nightly. *The Blue and Gray* week of 28. **ITEMS:** Mr. Bristol rented Mechanics' Hall and presented a really good variety performance, but business was so poor that he closed it 26. The new theatre foundation is completed, and work on the walls is being pushed. The contract calls for the building to be completed Dec. 12. The lease for the house has been signed by Mr. Proctor who is to take possession as soon as completed.

NEWBURYPORT.—**CITY HALL** (George H. Stevens, agent). E. P. Sullivan's Dramatic co. week closing Oct. 19 to light business. The star gave the best of satisfaction. Rose Stahl and Will Sampson deserve special mention. Balance of the co. only fair. **ITEMS:** Through the courtesy of Manager T. C. Howard of the Sullivan co., Post 49 G. A. R. attended in a box 14.

FALL RIVER.—**ACADEMY OF MUSIC** (William J. Wiley, manager). Cora Scott, Pond and Mary A. Livermore Oct. 18, assisted by local talent, gave the National Pageant a packed house at double prices. Charles Erin Verner 22 in *Shamus O'Brien* to top-heavy house. J. H. Wallick's co. in *The Cattle King* 24, also to top-heavy business.

SPRINGFIELD.—**GILMORE'S OPERA HOUSE** (W. C. LeNoir, manager). Aronson's Comic Opera co. in *Neilly* Oct. 17 pleased a good house. James Dean in *Monte Cristo* gave satisfaction to a large house 18. Sol Smith Russell in a Poor Relation drew a packed house 22, and was warmly received.

HOLYOKE.—**OPERA HOUSE** (Chase Brothers, managers). Nora played to big business Oct. 21 and week.

MARLBORO.—**MARLBORO THEATRE** (F. W. Riley, proprietor and manager). Tom Daly and co. presented Irish Heads and German Hearts to fair business Oct. 19. Rag Baby played to good business 22.

ADAMS.—**TOWN HALL** (E. R. Karner, manager). Ludwig Concert co. Oct. 16, good business and satisfactory entertainment.

PITTSBURG.—**WHITNEY'S OPERA HOUSE** (C. H. Dunn, manager). The Cattle King was presented by a weak co. Oct. 18, before a large audience. A Rag Baby drew a full house 21.

AMESBURY.—**AMESBURY OPERA HOUSE** (Fred Hooker, resident manager). Kiralfy's Lagardere Oct. 22; crowded house at advanced prices. *Shades of Blue* 23. **ITEMS:** A. B. Anderson, recently with the Natural Life co. is now managing Dr. C. L. Howard's Main Line co.

NORTH ADAMS.—**THE WILSON OPERA HOUSE** (F. E. Swift, manager). The Two Johns had a crowded house Oct. 18. Bobby Green's Minstrels played to a very small house 21.

NORTHAMPTON.—**NORTHAMPTON OPERA HOUSE** (William H. Todd, manager). Two Sisters Oct. 21 did a big business with a very strong co. T. H. Gray, as the Kanchak, made a tremendous hit. Peck and Forsman's Uncle Tom co. next.

MILFORD.—**MUSIC HALL** (H. E. Morgan, manager). Hoyt's Rag Baby co. gave an unsatisfactory performance to a fair-sized audience Oct. 24. Stanley Macy's C. O. D. co. 9.

CHELSEA.—**ACADEMY OF MUSIC** (James B. Field, manager). *Shadows of a Great City* to a large and delighted audience Oct. 22. Annie Ward Tiffany was very clever as good-hearted Biddy Ronan. Rose Tiffany and John Marshall were excellent in leading parts; the support was very fine. Walter Emerson, the cornet player, supported by his Boston Stars, gave a fine concert to a well pleased house 22.

WESTFIELD.—**THE OPERA HOUSE** (P. W. Howe, manager). The Ludwig Concert co. Oct. 19; large attendance. Kiralfy's Lagardere 23 had the largest house of the season.

MICHIGAN.

DETROIT.—**DETROIT OPERA HOUSE** (C. J. Whitney, manager). Roland Reed in *The Woman Hater* played to good business Oct. 22. For the remainder of the week, the Boston Ideal Opera co. gave five performances to enormous business. S. R. O. being the rule and hundreds were turned away. Of course, one of the attractions of the co. was Ed. Scovall, a Detroit. He received an ovation. There is no question about Mr. Scovall's ability as a lyric artist. He has a beautiful voice and phrasing well, connects clearly and has a magnificent stage presence. Charles O. Bassett, another Detroit, appeared twice to good advantage. W. H. Mortens, the principal baritone is another old Detroit, who was formerly a hard working mechanic here and a member of the Harmonic Society. Mr. Mortens' services were in great demand as he sang at each performance, and it is believed that if he constantly worked as hard as while here, that it will overwork his voice. Jennie Flower made her debut here as Siebel in *Faust* and did nicely. She (Miss Cross) is a Detroit Girl. Thus it would seem that this co. might be called "the Detroit" instead of the Boston Ideal Opera co., as four of the principals, Messrs. Scovall, Bassett, and Mortens and Miss Flower are Detroiters. Victoria Vokes, and Duff's Opera co. in *Paola*, divide the week of 23. **MINER'S THEATRE** (C. A. Shaw, resident manager). Old Jed Prothy 21-23 to fair business only, although the performance was a very good one. J. M. Hill's excellent co. in *A Possible Case* filled out the week. Kajanka week of 28. **WHITNEY'S GRAND OPERA HOUSE** (C. A. Garwood, manager). *The Devil's Mine* week closing 26 to unusually good business. My Partner week of 28.

PORT HURON.—**CITY OPERA HOUSE** (L. A. Sherman, manager). Edgar Selden gave an excellent presentation of the popular Irish play *Will of the Wisp* Oct. 25.

BATTLE CREEK.—**HAMILIN'S OPERA HOUSE** (E. R. Smith, manager). The McLooney Family, had the largest house of the season Oct. 17.

ADRIAN.—**CROWELL'S OPERA HOUSE** (Charles Humphrey, manager). Aiden Benedict in *Paolo*

Romani to a light house Oct. 19. Charles Loder in *Hilarity* 21; good house.

LANSING.—**OPERA HOUSE** (M. J. Buck, manager). Boston Quintette Club Oct. 18; large house. *Shades of Blue* 19. Little Miss Vinnie Daly's dancing captured the house. White Slave did a fair business 21. *Hilarity* 21.

JACKSON.—**HIBBARD OPERA HOUSE** (James Green, manager). Aiden Benedict in *Paolo Romani* drew fairly well Oct. 18; support good. McGibney Family 19 to a fair house. Charles A. Loder's *Hilarity* co. pleased a good-sized audience 22. The patrol band and orchestra is a special feature with this organization.

YPSILANTI.—**OPERA HOUSE** (S. Draper, manager). McCarthy's Mishaps Oct. 19; good house. Edgar Selden 23; fair house.

RAY CITY.—**GRAND OPERA HOUSE** (Clay. Buckley and Power, managers). King Cole II. co. played to light business Oct. 19. The entertainment was not entirely satisfactory, and it was reported that the co. was about to drop. White Slave had a large house 24. The play seems to be very popular. Charles A. Loder in *Hilarity* 25. Edgar Selden 25.

GRAND RAPIDS.—**POWERS' OPERA HOUSE** (F. H. Cobb, manager). King Cole II. Oct. 21-24. The King Cole co. extended their engagement here one night, and are still in the city. The co. will remain here until 26, when they leave for Buffalo to commence a week's engagement 28. It is said the co. has been dropping money for some time. **REDAUND'S** (E. R. Satter, manager). Pearl Melville in the round of popular plays attracted crowds week closing 26. **HARTMAN'S** (Carroll Hartman, manager). Theodore Thomas and his orchestra gave a concert to a \$1.60 house 22. The Oratorio Society of this city assisted. Joseph's playing was marvelous, and created a *furor*.

EAST SAJINAW.—**ACADEMY OF MUSIC** (Clay. Powers and Juckley, managers). Theodore Thomas entertained a crowded house at advanced prices Oct. 21. The audience was very enthusiastic. White Slave co. 23 to good business. Charles A. Loder in *Hilarity* to a fair audience. The play is full of amusing situations, and left a good impression.

MINNESOTA.

MINNEAPOLIS.—**GRAND OPERA HOUSE** (J. F. Conklin, manager). Mamma proved a very poor drawing card at this theatre Oct. 21-23. Frank Decker, as Littleton Flip, made the most of the part. Amy Ames was a sprightly Maggie Free. May Duryea made a pretty and pleasing Carol Breeze. The cast throughout is capable. **HARRIS' HENRIETTA AVENUE THEATRE** (S. H. Friedlander, manager). The Fakir opened a week's engagement to excellent business 21. The audience was kept in constant laughter. Thomas Seabrooke made a decided hit in the title role. He is a very clever comedian. Elvira Crois and Charles V. Seaman deserve commendation. **BIJOU OPERA HOUSE** (Frank L. Bixey, manager). *Shades of Blue* in the Mother's Love drew a large house 21. Miss Bixey is a clever emotional actress. She sustained the part of Edith Van Dorn with rare skill. Her efforts were generously applauded. The support is only fair. **ITEMS:** La Fianza was presented by home talent at the Grand Opera House 17-19. The performance was creditable as an amateur production, both to the authors and participants. Ed. Hilton, for 5 years with the Olympic Theatre, St. Paul, will assist Frederick Buck in the management of the Pease.

ST. PAUL.—**NEWMARKET THEATRE** (L. N. Scott, manager). The testimonial benefit tendered Manager Scott 21 by a large number of leading citizens, and the City Directory co., was a great success. Every seat was taken, a very flattering and complimentary recognition of Mr. Scott's services and popularity as a manager. During the performance an elegant gold-headed cane by the members of St. Paul Lodge of Elks. Mr. Scott responded in a neat and felicitous speech. Russell's Farce Comedy co. presented *The City Directory*, Oct. 20-25. The co. give a laughable entertainment and drew good houses. **HARRIS' THEATRE** (Walter Dean, manager). Edward Harrigan presented Old Lavender week of 21 before large and delighted audiences. Duff's Opera co. in *Paola* week of 28. **OLYMPIC THEATRE** (W. J. Wells, manager). The regular co. gave good performances and did a fine business. **ITEMS:** John J. Jennings and Alfred Hampton joined the City Directory co. here.

DULUTH.—**TEMPLE OPERA HOUSE** (George B. Haycock, lessee and manager). The New Temple Opera House was opened by Rose Cochran in *Jocelyn* to a crowded house. During her four nights' engagement, Miss Cochran presented *Jocelyn*, *Forget Me Not* and *Peg Woffington*. The new house is a very handsome one. The style is Moorish, the tints and general shade of the decorations are orange, terra cotta and bronze and the hangings are orange velvet. The stage is very completely equipped and will accommodate the largest spectacular play. The auditorium seats 1,650. There are ten large dressing rooms on the same floor as the stage. The house is electric-lighted and steam-heated. The acoustics are perfect.

RED WING.—**OPERA HOUSE** (George Wilkinson, manager). *Shades of Blue* hit to small business Oct. 17. A Chip of the Old Block to a full house 21. Audience delighted. Helen Rhythe in *A Woman's Love* 24.

ST. CLOUD.—**ST. CLOUD OPERA HOUSE** (E. T. Davidson, manager). W. J. Fleming's *Around the World in Eighty Days* co. to a crowded house Oct. 21. **ITEMS:** The new city hall, over which is an opera house with a seating capacity of 600, at Sank Centre, Minn., is now completed and will be opened about Nov. 1.

WINONA.—**OPERA HOUSE** (Shepard and Hitzler, managers). Thomas Q. Seabrooke appeared in *The Fakir* Oct. 16, giving one of the finest performances ever here and this season. Natural Gas 30; Kate Castleton 4.

MANKATO.—**GRAND OPERA HOUSE** (A. G. Bierbauer, manager). McCabe and Young's Operatic Minstrels did a good business Oct. 22. It is a first-class co. Their entertainment is clean and refined and gave better satisfaction than any minstrel we have ever had here. Master Willie Johnson, the child contortionist, and Master Saxton Brewer, with his sweet voice, made decided hits. Edwin B. Perry, the blind pianist, 24.

MONTANA.

HELENA.—**MING'S OPERA HOUSE** (John Maguire, manager). Milton and Dolly Nobles open Oct. 21 in *From Sire to Son*.

MISSISSIPPI.

NATCHEZ.—**NATCHEZ OPERA HOUSE** (Thomas Wineland, manager). Leslie Davis' *Ideals* Oct. 14-16 presented Field of Ice, *Shades of Blue*, and *Dad's Girl* at matinee. The prices of admission more than the merit of the co. attracted good houses.

GREENVILLE.—**GREENVILLE OPERA HOUSE** (J. Alexander, manager). Agnes Herndon canceled her date of Oct. 17-18 here to play at Vicksburg. Jennie Holman 28, and Effie Ellsler 7.

VICKSBURG.—**OPERA HOUSE** (Piazza Co., manager). A very successful representation of *The Paymaster* was given Oct. 15. Agnes Herndon 24-25.

JACKSON.—**Agnes Herndon** played to one of the largest audiences of the season in her great play, *La Belle Marie* Oct. 21.

ABERDEEN.—**TEMPLE OPERA HOUSE** (R. L. Hatch, manager). Agnes Herndon played *Fair Week* Oct. 14-18, to good houses, and gave excellent satisfaction. **ITEMS:** Agnes Herndon, by special invitation, recited several appropriate selections at the meeting of the ex-confederate veterans 16, and created great enthusiasm.

WEST POINT.—**SMITH'S OPERA HOUSE:** Agnes Herndon in *A Commercial Tourist's Bride* Oct. 18; fair house. Newton Beers' *Lost in London* co. 22; good house and well-pleased audience.

MISSOURI.

KANSAS CITY.—**COATES' (M. H. Hudson, manager).** W. H. Crane's engagement 17-19 was a highly successful one. His new play, *On the Prowl*, was presented to please large audiences, though he was seen at his best in *Papa Perrichon* and *The Balloon*. The supporting co. was good. Immediately following *Crane*, his old partner, Stuart Robson, opened 21 for a week's engagement, with an Arrant Knave and *The Henrietta*. Coming so close together, it was almost like seeing the two Herndon played *Agnes*. An Arrant Knave ended and pleased, yet the latter suited the public's taste better. Thomas W. Keene 28, Madison Square co. in *The Burglar* 28.

NEW HAMPSHIRE.

PORTSMOUTH.—**MUSIC HALL** (John O. Ayers, manager). The largest audience of the season witnessed Lagardere Oct. 22; the piece was superbly staged and was enthusiastically received. **FRANKLIN THEATRE** (J. P. D. Wingate, manager). *Upside Down* played to a small house 21. Struck Gas 23; light house.

EXETER.—**EXETER OPERA HOUSE** (J. D. P. Wingate, manager). A small audience was pleased with Dan Daly in *Upside Down* 23.

MANCHESTER.—**MANCHESTER OPERA HOUSE** (E. W. Harrington, manager). Kiralfy's Lagardere Oct. 18, 19 to fair business; the ballet and scenic effects were up to the Kiralfy standard. J. H. Wallick's co. presented *The Cattle King* 22 and *The Bandit King* 23 to top-heavy business; W. A. Sands in the roles formerly played by Mr. Wallick made a favorable impression; the singing of Jessie Oliver was a commendable feature.

NEW JERSEY.

HOBOKEN.—**H. R. JACOBS' THEATRE:** The Vain Sisters' comb. gave a good entertainment to medium house, latter part of last week. Corinne opened 27 for four nights to a house that was packed to suffocation in every part, and gave a first-class performance. **CRONHEIM'S THEATRE:** John and Lucille Grieves, supported by a good co., gave Our Sunny Southern Home to rather light business all last week. This week a variety comb. **OBITUARY:** Christine A. Clark (professionally known as Christine Harrington) died at her home in this city Oct. 23. She was born at Utica, N. Y., in 1849, and made her first appearance, in concert, at Steinway Hall, New York, in 1867. She was highly cultured and is deeply mourned by a large circle of friends. The funeral took place Friday, 25. **ITEMS:** Capt. Boyle's Knickerbocker garden has become quite a feature of the city, and the large attendance at his athletic and variety entertainments, warrant him in adding a little more space to his auditorium. Treasurer Charlie Geer had to stop selling tickets for Corinne's opening night before the curtain rose, for want of space in the house.

PLAINFIELD.—**MUSIC HALL** (C. A. Marsh, manager). The Battle of Gettysburg was given for the benefit of Winfield Scott Post 73, G. A. R. Oct. 16. Stetson's Uncle Tom's co. gave a good performance to a full house 18. Prof. Bartholomew's horses week of 25.

ATLANTIC CITY.—**GRAND OPERA HOUSE** (J. S. Idler, manager). Kittle Rhoades delighted good houses in repertoire Oct. 20-24. **ITEMS:** Joseph McLaughlin, well known in theatrical circles, is

here recuperating from an attack of malaria. Press Agent J. A. Jacoby had his annual benefit 19. It was a financial success.

NEWARK.—**MINER'S NEWARK THEATRE:** Jim Penman did a satisfactory business week closing Oct. 26. The *Excels* week of 28. **GRAND OPERA HOUSE:** The Indian drama *On the Frontier* was the attraction last week. The play is a very good one, and is taken from Cooper's "Last of the Mohicans." Soldiers, Indians and scouts are everywhere before the audience, and one has not time to grow somnolent.

TRENTON.—**TAYLOR OPERA HOUSE** (John Taylor, manager). Stetson's Uncle Tom's Cabin co. played to the largest audience this house ever contained. Hundreds were turned away unable to gain admission. The attractive entertainment given by the intelligent animals owned and exhibited by Adam Forepaugh, Jr., was well patronized week of 21. The horses, elephants and dogs perform the most remarkable feats with the utmost ease. The performance on the trapeze by the horse "Eclipse" is marvelous. **ELKS:** Robert Mantell will present *Monarchs* 14 for the benefit of the Trenton Elks.

PATERSON.—**JACOBS' OPERA HOUSE:** Vaidis Sisters' Specialty co. and Dan Mason in *A Clean Sweep*, three nights each, drew fairly well. Both cos. gave good satisfaction. Edwin Eden in *Barned Out* and Pat Rooney in *Pat's Wardrobe* week of 24. **PHILEON'S THEATRE** (A. Phileon, manager). Irwin Brothers' Big Specialty co. drew good audiences week closing 26. Pauline Parker will appear in *The Scout's Daughter* under the management of Henry Belmer week of 28. The Pickpockets of Paris 4. **ITEMS:** Baptiste Paynaud, the French air-diver, is preparing for an extensive tour under the management of A. Phileon. Of Phileon's Theatre, I saw some of the lithographic work, which is excellent. John J. O'Rourke, reporter and dramatic critic of the *Guardian*, informs me that he has the dramatization of a popular novel under consideration, and that the first production will occur in this city.

MAINE.

PORTLAND.—**THEATRE** (C. H. Newell, manager). Redmond-Barry co. in *Hermine* Oct. 21, 22 played to fine business and gave a meritorious performance. **CITY HALL:** The Stockbridge Croquet was most auspiciously inaugurated 18 by the Bostonians, who played to over 5,000 people and gave Suzette, Pygmalion and Galatea and Poachers in an excellent manner. This favorite co. is superb this season in every detail.

MARYLAND.

HAGERSTOWN.—**ACADEMY OF MUSIC** (Hoffman Ulrich, manager). J. B. Polk in *The Silent Partner* Oct. 22 to the largest and best pleased audience of the season.

NEW YORK.

BUFFALO.—**ACADEMY OF MUSIC** (Meech Bros., managers). Victoria Vokes and the Carleton Opera co. week closing Oct. 26. The Brigands by the Carleton co. was enjoyed by good audiences. Gorman's Minstrels and James O'Neill week of 28. **STAR THEATRE** (Meech Brothers, managers): Julia Marlowe week of 21 in a varied programme, pleased her audience. The Duff Opera co. opened in *Paola* 29. **CORINNE LYCEUM** (Jacobs and Kimball, managers): My Partner was a strong attraction last week and large houses ruled throughout. Harbor Lights next. **COURT STREET THEATRE** (H. R. Jacobs, manager): Mazeppa, with Fanny Louise Buckingham as the star, was a success last week.

ALBANY.—**The Connel Opera co.** in *The King's Fool* created a very favorable impression at Proctor's Theatre during the first half of week closing Oct. 26 and had large audiences, except for the last performance, when the attendance fell off in some unaccountable manner. Evangeline filled out the remainder of the week. Emmet in *Uncle Joe* week of 28. Gillette's *Legal Wreck* presented by an evenly balanced cast had the week at Jacobs', and a profit able one it proved to be. Large audiences commended the production and was universally commended. Burton Stanley with Mrs. Partington and J. Z. Little's World will divide the present week and will be followed by *The Blue and the Gray*. **BRIEFS:** Frank Beresford, who has represented the interests of H. R. Jacobs in this city since the latter opened the old Leland, has been transferred to Mr. Jacobs' Clark Street Theatre, Chicago. Manager Beresford made many friends during his brief residence here, having proved himself a genial and courteous gentleman. He is succeeded in the management of the local house by Armand H. Butler, who is by no means a stranger, and who will be cordially welcomed. The local lodge of Elks entertained members of the Legal Wreck and Evangeline cos. one night last week and the usual pleasant symposium was the result.

CONHOES.—**CONHOES OPERA HOUSE** (E. C. Game, manager): James O'Neill in *Monte Cristo* Oct. 10 to a packed house. Support light. Kiralfy's Lagardere 26.

AUBURN.—**GENESEE OPERA HOUSE** (E. R. Richardson, proprietor): Atkinson's Comedy co. in *Peck's Bad Boy* had a fair house Oct. 21.

LOCKPORT.—**Peck's Bad Boy** Oct. 24.

OSWEGO.—**ACADEMY OF MUSIC** (Wallace H. Frisbie, manager): Our German Ward drew poorly Oct. 18. Performance tame. They, however, carry a fine band and orchestra. Rose Hill's Polly co. 25; James O'Neill 30 in *Monte Cristo*.

ROCHESTER.—**LYCEUM THEATRE** (John R. Peirce, manager): Carleton Opera co. and Rice's Evangeline co. week of Oct. 24. **ACADEMY OF MUSIC** (H. R. Jacobs, manager): J. Z. Little's World attracted large audiences week closing 26. Scenic effects were excellent and the co. good. True Irish Hearts next. **GRAND OPERA HOUSE** (F. J. McCall, manager): Gillette's World of Wonders, a first-class vaudeville co., did a fine business week closing 26. Rose Hill's Burlesque co. week of 28.

CANASTOTA.—**BRUCE OPERA HOUSE** (Bell, Sault and Salisbury, managers): Ex-Governor St. John delivered an address to a very large audience Oct. 24. Guy Brothers' Minstrels 25. **ITEMS:** Manager W. E. Gant is about to remove to Gloversville, N. Y., and has sold out his interest in the Bruce Opera House to Messrs. Bell, Sault and Salisbury, formerly the owners of the house.

YONKERS.—**MUSIC HALL** (John Bright, manager): Hamilton Harris presented in *Ranks* Oct. 14 to good business and gave entire satisfaction. Reuben Gine played to a fair and well-pleased audience 19. Evangeline 21; business large.

PALMYRA.—**OPERA HOUSE** (Fred F. Kelly, manager): Our German Ward was presented to the largest house of the season Oct. 22. This co. carries the best band ever heard here. **ITEMS:** Manager Kelly has decided to book only three attractions every month this season.

NIAGARA FALLS.—**PARK THEATRE** (Reid and King, managers): Mme. Janaschek presented *Meg Merrilies* to a good house Oct. 14. Gorman's Minstrels, favorites here, also played to a good house 19. The Schubert Club 4; Reuben Gine 12.

PORT JERVIS.—**LEA'S OPERA HOUSE** (George Lea, manager): Helene Adell Oct. 21, week, in repertoire. Miss Adell made a very favorable impression, but business was light on the opening night.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE** (Charles A. Bird, manager): Little Lord Fauntleroy had the banner house of the season Oct. 22.

CORTLAND.—**CORTLAND OPERA HOUSE** (S. S. Vail, manager): Little Lord Fauntleroy Oct. 19; packed house. J. S. Murphy in *Kerry Gow* 22; good business. J. K. Emmet 24; large advance sale.

GLENS FALLS.—**GLENS FALLS OPERA HOUSE:** House dark this week. **ELKS:** W. J. Scanlan will play Jan. 24 for the benefit of the Glens Falls Elks.

NEWBURGH.—**ACADEMY OF MUSIC** (F. M. Taylor, manager): House dark week of Oct. 14. Rice's Evangeline 22 to a large and well-pleased audience. Yolande Wallace made a good Evangeline. Fortie, que as Catherine and Mollie as the Lone Fisherman were as good as ever. E. H. Sutherland in *Lord Chumley* to a big house 24.

OLEAN.—**OPERA HOUSE** (Wagner and Reis, managers): Little Lord Fauntleroy was presented Oct. 25 to the largest house of the season and gave splendid satisfaction.

POKEPSIE.—**COLLINGSWOOD OPERA HOUSE** (E. B. Sweet, manager): Sol Smith Russell to the capacity of the house Oct. 22. The star created a *furor*. Rice's Evangeline to a large and well-pleased audience 23. **PERSONAL:** H. Brooks Hamp-

Seven week closing Oct. 25.—**NATIONAL THEATRE** (H. H. Cline, manager): The opening performance in this theatre was given Oct. 14, and was the best ever given here. The National is one of the best variety theatres on the coast.—**THEATRE COMIQUE** (H. H. Cline, manager): The Comique had good houses during week closing Oct. 14.—**ITEMS:** A Co. organized here produced Little Lord Fauntleroy in Victoria, British Columbia, 17.—F. A. Cooper, John Williams, George Woodthorpe and Little George Cooper, who assume the titular part, are the leading people in the Co.—H. H. Cline will have the management of the Alpha Opera House after Nov. 1.—A large force of men are at work on the Tacoma Theatre and it is hoped the Duff's Opera Co. will open the new house Dec. 2.

WEST VIRGINIA.

CHARLESTON.—**MACCOLL'S OPERA** (Berwick and MacColl, managers): MacColl's Opera Co. Oct. 24 in the King's Musketeers. Co. good. Nellie Free 25, 26 in Silver Star and Pearl of Savoy.

WHEELING.—**OPERA HOUSE** (P. B. Roster, manager): Said Pasha canceled, leaving house dark all week. J. S. Murphy Oct. 20; Possible Case 21; Conried Opera Co. 22.—**GRAND OPERA HOUSE** (O. C. Gunther, manager): Reinhart Opera Co. packed the house nightly week closing 26. Lester and Williams' Specialty Co. 27; Right's Right 31-2.

WISCONSIN.

MILWAUKEE.—**ACADEMY** (Jacob Litt, manager): Kojaka began a week's engagement Oct. 21, but has only been moderately patronized. Natural Gas 27, Rose Coghlan, 28.—**ST. JACOB** (Jacob Litt, manager): George O. Morris in A Legal Wrong opened 21. Business was light during the week.—**ITEMS:** Bart Ruddle, late of the Philadelphia Press, has accepted a position as assistant to W. D. Casey, the general press agent for Manager Litt's enterprises. Charles Bacon, the advance representative of Rose Coghlan, who was in former years connected with Harry Daskin's Lillian Opera Co., has been here this week attending to business and shaking hands with old friends. Jo Paige Smith, the popular Treasurer of the Bijou, has received an offer from Patrice to play leading comedy parts with her company. Jo, however, prefers the box-office.

POND DU LAC.—**AMORY OPERA HOUSE** (P. B. Roster, manager): Labadie-Rosell English Comedy Co. Oct. 24, 25 gave very creditable performances to small houses. There is a general complaint from out, playing the smaller cities of poor business.

SHEBOYGAN.—**SHEBOYGAN OPERA HOUSE** (J. M. Kohler, manager): Hattie Sulley in Daddy Nolan to a fair-sized audience 25. The Labadie-Rosell Co. 26, 27 in A Happy Pair, Galatea and My Uncle Will to poor business.—**ITEM:** your correspondent has just completed a book which I kept for the past season containing the autographs of nearly 300 professionals.

MANTOWOC.—**OPERA HOUSE** (John F. Dumble, manager): House dark.—**TURNER'S OPERA HOUSE** (E. Hartman, manager): Barbour's Legal Document Co. played Oct. 21 to very poor business. Good performance.

LA CROSE.—**LA CROSE THEATRE** (Fred. H. Harkness, manager): Hattie Harvey in A Little Tramp, and a small but appreciative audience Oct. 22. Rose Coghlan 26, Natural Gas 29.

CANADA.

BROCKVILLE.—**GRAND OPERA HOUSE** (G. T. Fulford, manager): The opera decline was reproduced Oct. 19, by a local Co. before a large and appreciative audience.—**ITEMS:** A few weeks ago when she was being played through Canada, among other opera houses which W. A. Brady had contracted with for dates was the Grand Opera House here. In the meantime another Co. had asked for two nights in the same week which, though a good attraction, was refused as the management desired to keep their engagement, however, and Manager Fulford attached \$500 of the box receipts at Kingston upon their appearance in that city. The case was called at Division Court in Kingston 22, and as no representative of the Co. appeared to defend it judgment was given in favor of Mr. Fulford. This is said to be the first case of the kind in Canada and its result has been watched for by managers of both theatres and traveling organizations with a keen interest, but had Mr. Brady offered some defence in the case it would have more definitely, and more reliably settled the question of violation of contract so prevalent in Canada and whereby local managers invariably come out on the small end of the horn, though there is no reason to doubt that Mr. Fulford would have won this case had defence been offered.

HAMILTON.—**GRAND OPERA HOUSE** (Thomas Reche, manager): One of the largest and most enthusiastic audiences that the Grand has held for some time greeted Gorman's Minstrels 18. Money could not buy standing-room. The Co. is one of the best that has visited this city for a number of seasons. Everything about the performance is new. The Carleton Opera Co. filled a two nights' engagement 21, 22; The Brigands and Nanon were presented to only fair-sized but appreciative audiences.

TORONTO.—**GRAND OPERA HOUSE** (A. B. Shepard, manager): Hatten and Hart in Later On did a good business last week. Robert Mantell in Mollars and Othello and Marble Heart week of 26.—**TORONTO OPERA HOUSE** (Jacobs and Sparrow, managers): Harbor Lights did a very good business week closing 26; scenic effects and co-good.—**ITEM:** The new Academy of Music will be opened 6.

ST. CATHARINES.—**HUNT'S GRAND OPERA HOUSE** (H. G. Hunt, proprietor and manager): The Carleton Opera Co. filled almost filled the house Oct. 22. Gorman's Minstrels gave a good performance to a crowded house Oct. 23. Carleton Opera Co. next.

MONTREAL.—**ACADEMY OF MUSIC** (Henry Thomas, manager): J. C. Duff's Comic Opera Co. in Paula to large business week closing Oct. 19. Louise Beaudet and Laura Snyder were both excellent, and the former was especially good in her duets with Henry Paulson, who is a great favorite here. The chorus was large and well-drilled and the staging and costumes all that could be desired. Last week the Madison Square Co., headed by Arthur Forrest and Rose Evinge, in Captain Swift week closing 19. This week Kate Claxton's Co., headed by Charles A. Stevenson, will produce Bootles' Baby for the first time in Montreal.—**THEATRE ROYAL** (Sparrow and Jacobs, managers): Harbor Lights to good business week closing 19; the staging was good but the Co. medium; the best work was done by Lottie P. Fowler as Mrs. Chulleigh, and Sadie Forrest as Dora Vane. This week N. S. Wood in Out in the Streets. Next Arabian Nights.

THE THEATRICAL ROSTER.

FOR 1889-90.

(CONTINUED.)

FLORENCE HAMILTON CO.

Dollie Malmberg, May Malmberg, Opal Vincent, Miss J. Rosedale, William V. Malmberg, Clarence T. Edwards, Robert Robinson, Edwin Drood, Harry T. Voice, Edward S. McFadden, Vincent Denon, and Professor Gerty. Manager, Bartley McCullum; agent, John McCullum.

LAGARENE CO.

Maurice F. Dress, Mabelle Waghams, T. C. Hamilton, W. H. Vandeyke, J. W. Williams, J. H. Bunney, Owen Johnson, Walter Hale, I. Van Rensselaer, Algonzo F. Raymond, Henry Brinsley, Fred Maxwell, Walter Stanford, Henry W. Chase, Rodman F. Reynolds, Mamie Holden, Rose Watson, Virgie Graves, Ella Salisbury, Jennie Cassie and Mabel Thomas. Manager, Imre Kiralfy.

ONE OF THE BRAVEST CO.

Charles McCarthy, John Walsh, George Reynolds, Add Weaver, Frank Casey, Michael Thompson, Oliver West, Estelle Wellington, H. S. Parker, Edw. Powell, Chas. I. Clark, Little Emma Cook, J. H. Rapp, C. O. Marsh, E. M. Marsh and L. C. George.

Who has not read the dramatic novel, "A False Couple"? Every chapter ends like a play. The under story, "Life in the lower circle," is very amusing. K. V. Clark, Long Branch Iron Pier, Monte Carlo, etc., the scenes. It is sent by Exchange Publishing Co., 34 Broad street, on receipt of 50 cents, money or stamps.—*Ans.*

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Saturday.

DRAMATIC COMPANIES.

ADELAIDE MOORE CO.: Dubuque, Ia., Oct. 30, 31. Prairie du Chien Nov. 1, 2. Jefferson 6, 7. Watertown 7, Fond du Lac 8, Sheboygan 9, Manitowish 11, Green Bay 12, Appleton 13, 15, Ripon 16.

AIDEN BENEDICT: St. Louis, Mo., Oct. 28-week.

ANDREWS' DRAMATIC CO.: Cheyenne, Wyo., Oct. 28-week.

ARTHUR REHAY CO.: Toledo, O., Oct. 30, 31. Bay City, Mich., Nov. 1, East Saginaw 2, Detroit 4, 5, Toronto Can., 8, 9.

AFTER SEVEN YEARS CO.: Cleveland, O., Oct. 28-week; Ravenna 2, Akron 3, Leontina 6, Rochester, Pa. 7, Uniontown 8, Conneville 11, Mount Pleasant 12, Johnstown 13, Altoona 14, Tyrone 15, Harrisburg 16.

ARTHUR DANK CO.: Memphis, Tenn., Oct. 28-week; Louisville Nov. 4-week; Cincinnati 11-week.

ANNA BOYLE CO.: Youngstown, O., Oct. 28-week.

ARABIS CO.: Huntington, W. Va., Oct. 31, Ironton, O., Nov. 1, Portsmouth 2, Staunton, Va., 4, Lynchburg 5, 6, Richmond 7, 9.

ADA GRAY CO.: Champaign, Ill., Oct. 29, Mattoon 13, Litchfield Nov. 1, Alton 2, Effingham 6, Carle 8, Jefferson City, Mo., 11, Fayette 14, Sedalia 15, Lexington 16.

A LEGAL WRONG CO.: Baltimore Nov. 4-week; Pittsburg 11-week.

AUGUSTIN DALY'S CO.: New York Oct. 2-indefinite.

A BUNCH OF KEYS (WESTERN) CO.: Hancock, Wis., Oct. 30, Red Jacket 31, Houghton Nov. 1, Ashland, Wis., 2, Duluth, Minn., 4, 5, Brainerd 6, Fargo, Dak., 8, Wahpeton 9, Aberdeen 11, Watertown 12, Huron 13, Mitchell 14.

AROUND THE WORLD IN EIGHTY DAYS CO.: Glendive, Mont., Oct. 30, Miles City 31.

ADAMS DRAMATIC CO.: Norwich, Ct., Oct. 28-week; Danbury Nov. 4-week; Washington, Ind., Oct. 31, Petersburg Nov. 2, Olney, Ill., 3.

ARTHUR LOVE CO.: Washington, Ind., Oct. 31, Petersburg Nov. 2, Olney, Ill., 3.

ARABIAN NIGHTS CO.: Montreal, Can., Oct. 28-week; Toronto Nov. 4-week.

A. M. PALMER'S CO.: Harlem, N. Y., Oct. 28-week; Brooklyn, E. D., Nov. 4-week.

ADELE PROST CO.: Amsterdam, N. Y., Oct. 28-week.

A BUNCH OF KEYS CO.: Philadelphia Oct. 28-week.

ANTIOPE CO.: Davenport, Ia., Oct. 30, 31.

ANNIE PIRLEY CO.: Brooklyn, N. Y., Oct. 28-week; Newport, R. I., Nov. 4, New Bedford 6.

A NIGHT OFF CO.: Ashville, N. C., Oct. 30, Columbia, S. C., 31, Charleston Nov. 1, 2.

AGNES HENDERSON CO.: New Orleans Oct. 28-week.

BOOTH-MOJESKA CO.: New York City, Oct. 12-eight weeks.

BRASS MONKEY CO.: Dennison, Cal., Oct. 28-week.

BARRY-FAY CO.: New York City, Sept. 2-indefinite.

BLUEBEARD, JR. CO.: Philadelphia Oct. 7-four weeks.

BEACON LIGHTS CO.: Indianapolis, Ind., Oct. 28-week.

BURLEIGH-MILNE CO.: Fort Scott, Kas., Nov. 7-9.

BRAVING THE WORLD CO.: Manchester, Ia., Oct. 31-Nov. 1, Independence 2, Waterloo 4, 5, Cedar Falls 6, 7, Sumner 8, 9, Vinton 11, 12.

BOSTON COMEDY CO.: Campbellton, Oct. 28-week.

BOOTSIE'S BABY CO.: Montreal, Can., Oct. 28-week; Quebec Nov. 4, 5, Ottawa 6, 7, Ogdensburg, N. Y., 8, Watertown 9, Toronto, Can., 11-week.

BURGESS CO.: St. Louis, Mo., Oct. 28-week.

BENNETT-MALACE-PROST CO.: Amsterdam, N. Y., Oct. 28-week.

CITY DIRECTORY CO.: Terra Haute, Ind., Oct. 30, 31, Indianapolis Nov. 1-4, Columbus, O., 7-10.

CHARLES T. ELLIS: Lynn, Mass., Nov. 1, 2, Fitchburg, Conn., 3, Framingham 5, Westfield 6, Hartford, Conn., 7-9, New Haven 11-13, Bridgeport 14-16.

CHIP OF THE OLD BLOCK CO.: Omaha, Ill., Oct. 30, 31, Nov. 1, Peoria 2.

CLAIRE SCOTT CO.: Mahanoy City, Pa., Oct. 30, 31, Clarksburg, W. Va., 1, 2, Pottsville, Pa., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CLARET SWIFT (Katie Clarkson) Co.: New York City, Oct. 28-week; Albany Nov. 4, 5, Poughkeepsie 7, Newburg 8, Yonkers 9, Philadelphia 11-week.

C. O. D. CO.: Mystic Ct., Oct. 31, New London 1-2, Stonington 3, Westerly, R. I., 4, No. Attleboro, Mass., 5, Wrentham, R. I., 6, Milford, Mass., 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

CLEAR SWIFT CO.: Philadelphia Oct. 28-week; Baltimore Nov. 4-week; N. Y. City Oct. 28-two weeks.

CLARA MORRIS CO.: N. Y. City Oct. 28-two weeks.

CHICAGO COMEDY CO.: Newman, Ill., Oct. 28-week.

CHICAGO COMEDY (PRINGLE'S) CO.: Keota, Ia., Oct. 31-Nov. 2.

CHARLES WYNDAHE: Boston Oct. 14-four weeks.

CORSAIR CO.: South Bend, Ind., 30, Kalamazoo 31, Grand Rapids, Mich., Nov. 1-2, Jackson 4, Bay City 5, East Saginaw 6, Detroit 7-9.

CHARLES E. VERNER CO.: Watertown, Ct., Oct. 30, Newburg, N. Y., 31, Yonkers Nov. 1, Elizabeth, N. J., 2, Philadelphia Nov. 4-week; Brooklyn, N. Y., 11-week.

CHARLES A. GARDNER CO.: McKinney Tex. Oct. 30, 31, Dallas Nov. 1, 2, Waco 4, Taylor 5, San Antonio 6, Houston 7, Galveston 8, 9, New Orleans 11-week.

CRESTON CLARKE: Baltimore, Md., Oct. 28-week.

CASWANY CO.: Cleveland, O., Oct. 28-week.

CORA VAN TASSEL CO.: Macon 31-Nov. 1, Enfield, Ala., 2.

CATTLE KING CO.: Brockton, Mass., Oct. 30, 31, New Bedford, R. I., Nov. 1, New Bedford, Mass., 2.

CHARLOTTE THOMPSON CO.: Denver, Col., Oct. 28-week.

COLD DAY CO.: New Orleans Oct. 28-week; Baton Rouge Nov. 4, Natchez, Miss., 5, Jackson 6, Columbus 7, Aberdeen 8, Tuscaloosa, Ala., 9, Talladega 11, Anniston 12, Gadsden 13, Rome, Ga., 14, Chattanooga, Tenn., 15, Murfreesboro 16.

CASEY'S TROUBLES CO.: Indianapolis, Ind., Oct. 30, 31, Noblesville, Ind., Nov. 1, Logansport 2, Marion 3, Warsaw 4, Goshen 5, Kokomo 7.

Dubuque, Ia., Nov. 4-week; Cedar Rapids 11-week.

PANTASMA (A) CO.: Cleveland O. Oct. 31-Nov. 2.

PANTASMA (B) CO.: Marshalltown, Clinton, Ia., Oct. 31; Rockford, Ill., Nov. 1, 2.

FRANK MAYO CO.: Salt Lake City, Nov. 4-6, Sacramento Cal., 11, 12, Stockton 13, 14, Fresno 15-17, Pasadena 18, Panama 19.

FLOY CHOWELL CO.: Marlboro, Mass., Oct. 28-week; Holyoke Nov. 4, Worcester 11-week.

FREDERICK WARDE: Washington Oct. 28-week.

FREDERICK RADDING CO.: Milton, Pa., Oct. 28-week.

FUGITIVE CO.: Chicago, Oct. 12-two weeks; Pullman Ill., 28, Elkhart, Ind., 29, Kalamazoo 30, Grand Rapids 31-Nov. 2, Chicago 4-week; Warsaw, Ind., 11, Huntington 12, 13, Findlay, O., 14, Mansfield 15, Oil City, Pa., 16.

FRANK DANIELS CO.: San Francisco, Oct. 28-three weeks.

FERNCLIFF CO.: Indianapolis, Ind., Oct. 11-Nov. 1.

FREDERICK LORANGER CO.: Union City, Mich., Oct. 30, 31, Hillsdale, Nov. 1.

PAKIR CO.: Milwaukee Oct. 28-week.

FAT WEN'S CLUB: Chicago Oct. 28-week.

GREAT METROPOLIS CO.: N. Y. City Oct. 28-week.

GUILTY WITHOUT CRIME CO.: New Orleans Oct. 28-week.

GRAY-STEPHENS CO.: Pittsburg, Oct. 24-week.

GRAHAM EARLE CO.: Van Wert, O., Oct. 28-week; Delphos Nov. 4-week; Lima 11-week.

HARBOR LIGHTS CO.: Buffalo, N. Y., Oct. 28-week.

HATTIE BERNARD-CHASE: Niphusboro, Tenn., Oct. 30, Decatur 31, Knoxville Nov. 1, Chattanooga 2.

HUNTLEY-HARRISON CO.: Texarkana, Ark., Oct. 28-week.

HALL-HART CO.: New York City Oct. 28-four weeks.

HELD BY THE ENEMY (Gillette's) Co.: Pensacola, Fla., Oct. 31; Mobile, Ala., Nov. 1-2, New Orleans 4-week; Galveston, Tex., 11-12, Houston 13, Brenham 14, Austin 15-16.

HELEN BLYTHE CO.: St. Cloud, Minn., Oct. 30, Fergus Falls 31, Wahpeton, Dak., Nov. 1, Jamestown 2.

HATTIE HARVEY CO.: Moline, Ill., Nov. 1, Monmouth 2, Quincy 4, Aurora 5, Dixon 6, LaSalle 7, Springfield 8, Bloomington 9, Chicago 10-week.

HE. SHE. HIM. HER CO.: St. Louis, Mo., Oct. 28-week; Brooklyn, E. D., Nov. 4-week.

HIS NATURAL LIFE CO.: Philadelphia Oct. 28-week; York 4-week; Lancaster 7-9.

HARME-VON LEEZ CO.: Brooklyn, N. Y., Oct. 28-week; Brooklyn, E. D., Nov. 4-week; N. Y. City 11-week.

HELD BY THE ENEMY CO.: Montgomery, Ga., Oct. 30, Pensacola, Fla., 31; Mobile, Ala., Nov. 1-2, New Orleans 4-week.

HANDS ACROSS THE SEA CO.: Providence, R. I., Oct. 28-week.

HANS THE BOATMAN CO.: Newark, N. J., Oct. 28-week.

HENRY E. DIKEY: N. Y. City, Oct. 7-indefinite.

HOOP OF GOLD CO.: Providence, R. I., Oct. 28-week; Boston, Nov. 4-week.

HILARITY CO.: Grand Rapids, Mich., Oct. 28-30.

IVY LEAF CO.: Temple, Tex., Oct. 30, Whitehall 31, Ft. Worth, Nov. 1, 2, Dallas 4, 5, Denison 6, Paris 7, Marshall, Texarkana, Ark., 9, Hot Springs 11, Little Rock 12, 13, Pine Bluff 15, Helena 16.

IRISH HEADS AND GERMAN HEARTS CO.: Greenfield, Mass., Oct. 31, Turner's Falls Nov. 1, Keene, N. H., 2.

IRISHMAN'S LOVE CO.: Buffalo, N. Y., Oct. 28-week.

IDA VAN CORTLAND CO.: Sandusky, O., Oct. 28-week; Ann Arbor, Mich., Nov. 4-week; Ypsilanti 11-week.

IRISH HEARTS OF OLD CO.: Arkansas City, Kas., Oct. 30, Wellington 31, Wichita, Kan., Nov. 1, 2, Hutchinson 4, Newton 5, McPherson 6, Topeka 8, Lawrence 11, Ottawa 12.

IN THE RANKS CO.: Brooklyn, E. D., Oct. 28-week; Providence, R. I., Nov. 4-week; New Bedford, Mass., 11, Attleboro, Vt., 12, Marlboro 13, Adams 14, North Adams 15, Pittsfield 16.

J. K. EMMET CO.: Albany, N. Y., Oct. 28-week; Boston, Nov. 4-week; N. Y. City 11-week.

J. H. WALLACE CO.: Chicago, Oct. 28-week.

JOHN HUNT CO.: Newburyport, Mass., Oct. 28-week.

JOHN S. MURPHY CO.: Urichville, O., Oct. 31, Alliance Nov. 1, New Philadelphia 2.

JEFFERSON-FLORENCE CO.: N. Y. City Oct. 14-three weeks.

J. B. POLK CO.: Huntington, Mo., Oct. 30, Frederickburg 31, Elizabeth, N. J., Nov. 4, Poughkeepsie, N. Y., 5, South Norwalk, Ct., 6, Bridgeport 7, New Britain 8, Meriden 9, Mystic 11, Newport, R. I., 12, Fall River, Mass., 13.

JAMES REILEY CO.: Franklin, Pa., Oct. 30, Greensville 31, Titusville Nov. 1, Sharon 2, Oil City 4, Glenn, N. Y., 5, Elmira 6, Hornellsville 7, Bradford, Pa., 8, Erie 9, Youngstown, O., 11, Akron 12, Canton 13.

J. J. DOWLING CO.: Richmond, Ind., Oct. 31, Xenia, O., Nov. 1, Chillicothe 2.

JOHN A. STEVENS CO.: Brooklyn, N. Y., Oct. 28-week; Boston Nov. 4-week.

JANE COOMBS CO.: Ottumwa, Ia., Oct. 30, Keokuk Nov. 1.

JENNIE CALEF CO.: Marshall, Tex., Oct. 30, Shreveport, La., 31-Nov. 1, Texarkana, Ark., 2, Topeka, Kan., 11-week.

JULIA MARLOWE: Chicago Oct. 28-two weeks.

KINDERGARTEN CO.: Harrisburg, Pa., Oct. 31, Lancaster Nov. 1, 2, Philadelphia 4-week.

KATE CASTLETON: St. Paul, Minn., Oct. 31-Nov. 2, Winona 4, La Crosse, Wis., 5, Madison 6, Oshkosh 7, Sheboygan 8, Chicago 11-week.

LETTIE RHODES CO.: Burlington, N. J., Oct. 28-week.

KEEP IT DARK CO.: Kansas City, Mo., Oct. 28-week; Topeka Nov. 4, Wichita 6, Newton 7, Dodge City 8, Garden City 9, Denver, Col., 11-week.

Kalamazoo Nov. 4-week; War-

shaw, Ind., 11, Huntington 12, 13, Findlay, O.,

STILL ALARM CO.: Kansas City, Mo., Oct. 28-week.
SALVIN: N. Y. City, Oct. 1-4 weeks.
STUTZ'S CO.: Concordia, Kas., Oct. 28-31.
SI PERKINS CO.: Newark, O., 20. Marysville 31.
Richmond, Ind., Nov. 1. Anderson 2. Crawfordville 4.
Paris 5. Decatur, Ill. 6. Springfield 7. Altam 8.
Sedalia, Mo., 9. Kansas City 11-week.
SHE (WEBSTER-BRADY) CO.: Charleston, S. C., Oct. 28. Augusta, Ga., 31. Savannah, Nov. 1-2.
SIX (GILBERT AND DIXON'S) CO.: Omaha, Neb., Oct. 28-week.

THOMAS W. KEENE CO.: Kansas City Oct. 28-week.
Leavenworth, Kas., Nov. 4. Saint Joseph, Mo., 5. Atchinson, Kas., 6. Topeka 7. Emporia 8.
Lawrence 9. Ottawa 11. Sedalia 12. Nevada 13. Fort Scott 14. Parsons 15. Springfield 16. Fort Smith 17.
Two SISTERS CO.: Boston Oct. 28-week; Brockton, Nov. 4. 5. Fall River, 6. 7. New Bedford 8. Newport 9. Worcester, Mass., 11-13. Springfield 14-16.

TINE WILL TELL CO.: Beaver Falls, Pa. Oct. 30. Wooster, O., 31. Postoria, Nov. 1. Findlay 2. Toledo 3-week. Grand Rapids 11-week.

THE TWELVE TEMPTATIONS: Nashville, Tenn. Oct. 28-week.

THOS. E. SHEA CO.: New Brunswick, N. J., Oct. 28-week; Bridgeport, Nov. 1-week.

TWO OLD CRONIES: Elmira, N. Y., Oct. 31. Corning Nov. 1. Hornellsville Nov. 2.

TWO JOINS CO.: Shenandoah, Pa., Oct. 31. Mahanoy City, Nov. 1. Easton 2.

THE WORLD AGAINST HER CO.: Baltimore Oct. 28-week; Brooklyn, E. D., Nov. 4-week; Philadelphia 11-week.

THOMAS UPON THE WORLD CO.: Hoochick Falls, N. Y., Oct. 30. Ballston 31. Ft. Edward Nov. 1. Saratoga 2. Catskill 3. Rondout 4. Yonkers 5. Sing Sing 6. Poughkeepsie 7. Peekskill 8. Haverstraw 9. Elizabeth, N. J., 12. Bristol, Pa., 13.

THE BLUE AND THE GRAY CO.: Worcester, Mass., Oct. 28-week; Albany, N. Y., Nov. 4-week.

THE WIFE CO.: Savannah, Ga., Oct. 30. 31. Augusta Nov. 1. Athens 2. Macon 3. Columbus 4. Atlanta 5. 6. Birmingham 7. 8. Selma, Ala., 11. Montgomery 12. Pensacola 13. Mobile 14. 15.

THE STOWAWAY CO.: Council Bluffs, Ia., Oct. 31. Des Moines Nov. 1. 2. St. Paul 4. Minneapolis 7-9.

TRUE IRISH HEARTS CO.: Rochester, N. Y., Oct. 28-week.

ULLIE AKERSTROM CO.: Defiance, O., Oct. 30. 31. Ft. Wayne, Ind., Nov. 1. 2. Logansport 4. 5. Lafayette 6. 7. Danville, Ill., 8. 9. Decatur 12. Springfield 13. 14. Hannibal, Mo., 15. 16.

UNCLE HIRAN CO.: Jamestown, N. Y., Nov. 3. Lockport 7. Medina 8. Brockport 9. Oswego 14.

UPSIDE DOWN CO.: Fitchburg, Mass., Oct. 30. Peterboro 31. North Adams, Nov. 1. Adams 2.

UNCLE TOM'S CABIN (Phillips) CO.: Braddock, Pa., Oct. 31.

UNCLE TOM'S CABIN CO.: Paducah, Ky., Oct. 30. Corbin, Ill., Nov. 1.

UNCLE TOM'S CABIN (Stetson) CO.: Westchester, Pa., Oct. 30. Chester 31. Wilmington Nov. 1.

UNCLE TOM'S CABIN (Webber) CO.: New Haven, Ct., Oct. 31. Nov. 2. Baltimore, Md., 11-week.

UNCLE TOM'S CABIN (Griswold) CO.: Gladbrook, Ill., Oct. 30. Toledo 31. Marshalltown, Ia., Nov. 1.

VICTORIA VOICES: Detroit, Mich., Oct. 28-30. Toledo, O., Nov. 1-2.

VERNONA JARREAU CO.: Danville, Ill., Nov. 1.

W. J. SCANLAN CO.: Atlanta, Ga., Oct. 30-31. Chattanooga Tenn., Nov. 1-2. Louisville 4-6. Springfield 7. Newark 8. Altoona 9. N. Y. City 11-14 weeks.

W. H. CRANE: Louisville, Ky., Oct. 28-week; Cincinnati O., Nov. 5-week.

WILSON BARRETT CO.: Boston Oct. 28-week.

WOMAN AGAINST WOMAN CO.: Syracuse, N. Y., Nov. 4-week; Hoboken, N. J., 11-week.

WILL OF THE WIND CO.: Grand Rapids, Mich., Oct. 30-31. Huntington Nov. 1. Kalamazoo 2. Elkhart, Ind., 4. Huntington 5. Peru 6. Fort Wayne 7. Marion 8. Richmond 9.

WORLD (J. Z. LITTLE) CO.: Victoria, Tex., Oct. 31. Richmond, Tex., 2.

WARRIOR OF NEW YORK CO.: McKeesport, Pa., Oct. 28. Tarentum Nov. 1. Uniontown 2. Conneautville 4. Steubenville, O., 5. Bellair 6. Wheeling, W. Va., 7-9.

WATTS COMEDY CO.: Elion, N. Y., Oct. 28-week.

WHITE SLAVE CO.: Toronto, Can., Oct. 28-week; Buffalo, N. Y., Nov. 4-week; Cleveland, O., 11-week.

ZOO-ZOO CO.: Pittsburg, Pa., Oct. 28-week.

ZERVIE TILBURY CO.: Southbridge, Mass., Oct. 28-week; North Hampton N.Y., 4-week; Glen Falls, N. Y., 11-week.

ZOOZOO CO.: Altoona, Pa., Oct. 31. Tyrone Nov. 1. Harrisburg 2. Washington, D. C., 4-week; Pittsburg, Pa., 11-week.

OPERA AND CONCERT COMPANIES.

ADAMSON'S OPERA CO.: Bridgeport, Ct., Oct. 28. 29. Hartford 30. 31. New Britain, Nov. 1.

BOSTONIAN: Philadelphia Oct. 28-week.

BENNETT-MOULTON OPERA CO. (No. 2): South Bend, Ind., Oct. 28-week.

BOSTON IDEAL OPERA CO.: Chicago Oct. 28-two weeks.

CONCORD OPERA CO.: Baltimore, Md., Oct. 28-week.

CALIFORNIA OPERA CO.: Chicago Oct. 28-two weeks.

CARLETON OPERA CO.: Rochester, N. Y., Oct. 30.

CONVERSE OPERA CO.: Troy, N. Y., Oct. 30.

CASINO (LAMONT) OPERA CO.: Hartford, Ct., Oct. 30.

31. New Britain Nov. 1. Newburg, N. Y., 2.

DRUM MAJOR CO.: N. Y. City, indefinite.

DUFF'S OPERA CO.: St. Paul Oct. 28-week.

ELMA ABBOTT OPERA CO.: Omaha, Neb., Oct. 30.

Nov. 1. St. Louis, 4-week; Kansas City 11-week.

GILMORE'S BAND: Salt Lake, Utah Oct. 11-week.

JOHN OPERA CO.: Brooklyn, E. D., Oct. 30-31. Nov. 1.

KING COLE OPERA CO.: Buffalo, N. Y., Oct. 28-week.

LUDWIG CONCERT CO.: Taunton, Mass., Oct. 30.

North Attleboro 31. Boston, Nov. 3. Hoochick Falls, 4.

Ottawa, Can., 5. Montreal 6.

MCCOLLIN OPERA CO.: Richmond, Va., Oct. 28-week; Norfolk, 4. Raleigh 7. Wilmington 8. 9. Columbia, S. C., 11-week.

MCCALL'S CO.: Philadelphia, Oct. 7-seven weeks.

METROPOLITAN OPERA CO.: Philadelphia, Oct. 21-indefinite.

MORRISSEY OPERA CO.: Philadelphia, Oct. 28-week.

NOSS FAMILY: Manitowish, Wis., Oct. 30. Sheboygan Nov. 1. Fond-du-Lac 2. Columbia, Nov. 11.

Johnson 12. Fort Atkinson 13. White Water 14. Elkhart 15. Burlington 16.

PEARL OF PEARL CO.: Columbia, O., Oct. 28-week.

PERKINS OPERA CO.: Washington, Pa., Oct. 28-week; Parkersburg, Nov. 4-week; McKeesport, Pa., 11-week.

SWEDEN LADIES' CONCERT CO.: Hastings, Neb., Oct. 30. Leavenworth, Kas., Nov. 4. Saint Joseph, Mo., 5. Kansas City 6. Clay Center, Kas., 7. Salina 8. Topeka 9. Chillicothe, Mo., 11. Ottumwa, Ia., 12. Oskaloosa 13.

THE OGLAS CO.: Chicago Oct. 28-four weeks.

THE BRIGADES: Chicago Oct. 28-4 weeks.

THOMAS THOMAS: Cincinnati, Oct. 30. Columbus 31. Pittsburg, Pa., Nov. 1. Philadelphia 2.

VARIETY COMPANIES.

AUSTIN'S AUSTRALIANS: Dayton, O., Oct. 27-week.

DUNCAN CLARKE CO.: Mt. Clemens, Mich., Nov. 2.

GUS HILL'S CO.: Chicago Oct. 28-week.

GILLET-SCHOFIELD CO.: Pittsburg, Pa., Oct. 28-week.

HERMANN'S VAUDEVILLE: Philadelphia Oct. 28-week.

HOWARD BURLESQUE CO.: Baltimore Oct. 28-week.

HOWARD ATHLETIC CO.: Philadelphia Oct. 28-week; Boston Nov. 4-week.

HYDE'S CO.: St. Louis Oct. 27-week.

IDA SIDONS' CO.: Lancaster, Pa., Oct. 31-Nov. 1.

IRWIN BROTHERS: N. Y. City Oct. 28-week.

KERRELL'S CO.: Wilmington, Oct. 28. Lancaster 31-Nov. 1. Philadelphia 4. Newark 11.

LILLY CLAY'S CO.: Louisville, Ky., Oct. 28-week; Cairo, Ill., Nov. 4. Paducah, Ky., 5. Henderson 6. Evansville, Ind., 7. Owensboro, Ky., 8. Lexington 9. Cincinnati 11-week.

MAY DAVENPORT BURLESQUE CO.: Cleveland Oct. 28-week.

MULDON CO.: Baltimore Oct. 28-week.

NIGHT OWLS CO.: Boston Oct. 28-week.

NELSON'S CO.: Brooklyn, E. D., Oct. 28-week.

RENTZ-SANTLEY CO.: Harlem, N. Y., Oct. 28-week.

REILLY-WOOD'S CO.: Washington, D. C., Oct. 28-week.

ROSS HILL'S CO.: Rochester, N. Y., Oct. 28-week.

THOS. OLIVER CO.: Williamsport, Mich., Oct. 30.

Pottsville 2. Grand Lodge Nov. 1.

TWO MACS CO.: Syracuse, N. Y., Oct. 31-Nov. 1.

VICTOR'S CO.: Massillon, O., Oct. 30. Canton 31-Nov. 1.

1. Mansfield 2. Fremont, O., 4. 5. Tiffin 6. 7. Postoria 8. 9.

VAIDS SISTERS: Newark, N. J., Oct. 28-week.

MINSTRELS.

BARLOW BROS. MINSTRELS: Uniontown, Pa., Oct. 31. Conneautville Nov. 1. McKeesport 2.

BEACH-BOWERS MINSTRELS: Washington, Ia., Oct. 31. Mount Pleasant Nov. 1. 2. Ottumwa 3.

BLACK HUMAN MINSTRELS: Bay City, Mich., Oct. 30. Lansing 31.

DOCKSTADER'S MINSTRELS: N. Y. City, Oct. 9-indefinite.

EUROPEAN MINSTRELS: Bellefontaine Oct. 30. Gallon 31. Marion Nov. 1. Upper Sandusky 2.

FIELD'S MINSTRELS: Lexington Ky., Oct. 30.

GORMAN'S MINSTRELS: Buffalo Oct. 28-30. Hornellsville 31. Elmira Nov. 1. Williamsport 2. Scranton 3. Wilkesbarre 4. Easton 6. Plainfield 7. Elizabeth 8. Trenton 9. Harlem, N. Y., 11-12-week.

GORTON'S MINSTRELS: Wilmington, Del., Oct. 30. Florence, S. C., 31. Charleston Nov. 1. Springfield, Mass., Oct. 20. Hartford, Ct., 31-Nov. 2.

HAVELLY-CLEVELAND MINSTRELS: Memphis, Tenn., Nov. 2.

MCCABE-YOUNG MINSTRELS: Sioux Falls, Dak., Oct. 30. 31. Sioux City, Ia., Nov. 1. 2.

PRIMROSE-WEST MINSTRELS: N. Y. City, Oct. 28-week; Boston Nov. 4-week; N. Y. City 11-week.

WILSON'S MINSTRELS: Houston, Tex., Oct. 31. Galveston, Nov. 1. 2.

WAGNER'S MINSTRELS: Cairo, Ill., Oct. 30. Milan, 31. Jackson, Tenn., Nov. 1. Jackson, Miss., 2.

CIRCUSES.

ANDREWS' CIRCUS: Seneca, S. C. Oct. 31. Greenville, Nov. 1. Spartanburg 2.

HARRIS' CIRCUS: Vicksburg, Miss., Oct. 31-Nov. 2.

SELLS BROTHERS' CIRCUS: Ft. Worth, Tex., Oct. 30. Hillsboro 31. Berlin, Wis., Nov. 1. Taylor 2. San Antonio 4. San Marcos 5. Austin 7. Brenham 7. Houston 8. Galveston 9.

MISCELLANEOUS.

BRISTOL'S EQUINES: Galveston, Tex. Oct. 30. Houston, Nov. 4. 5. Austin 6-9. San Antonio 11-14. Taylor 15. 16. Dallas 17-20. Sherman 21-23.

FOREPAUGH'S COWS: Meriden, Ct., Oct. 28-week; Boston 4-week; Brooklyn 11-week.

GEO. KESNAP: Boston, Oct. 31. Bridgeport, Nov. 1. Springfield 2.

GEO. W. CABLE: Watertown, N. Y. Oct. 31. Buffalo, Nov. 1. Warren 4. Ashabula, O., 5. Medina, N. Y., 6. Wellington, U., 7. Norwalk 8. Alliance 9. Toronto 11.

HERMANN: Spokane Falls, W. T., Oct. 31-Nov. 1. Missoula, Mont., 2. Butte 4-6. Helena 7-9. Bismarck, Dak., 10-12. Jamestown 13. Fargo 13. Brainerd, Minn., 14. Duluth 15. 16.

HOWORTH'S HIBERNIA: Stanford, Oct. 30.

LAST DAYS OF POMPEII: Mexico, Mo., Oct. 31. Columbiana Nov. 1. Moberly 2. Brookfield 4. Chillicothe 5. St. Joseph 6. 7. Topeka 8. 9.

MONTFORD'S MUSEUM: Toronto, Can., Oct. 21-indefinite.

NEVE AND RILEY: Doylestown, Pa., Oct. 31. Allentown, Nov. 1. Bridgeport, Ct., 4. Middletown 5. Lynn 7. Worcester 8. Boston 10. Abington 11. Portland 12. Montreal, Can., 15. 16.

OLIVER WREN: St. Louis, Oct. 31. Clare, Nov. 1. Harrison 2. Farwell 4. Evert 5. Hersey 6. Howard 7.

LETTER LIST.

The following letters about their course at this office. They are delivered on demand or written applications. Letters are sent for 30 days and cancelled for will be returned to the post office. Circulars and newspapers included from this list.

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